

**TRANSLATION TECHNIQUES USED IN BILINGUAL
COMIC“ASTERIX AND THE GOLDEN SICKLE”
TRANSLATED INTO “ASTERIC DAN SABIT EMAS”**

A Thesis

**Submitted in partial fulfillment of the requirements
for the degree of sarjana Sastra (S.S.) in English Language**



By

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THE ADVISOR'S APPROVAL

This thesis has been approved by the Advisor, Strata I Study Program of English Department Faculty of Humanities, Dian Nuswantoro University on September 24, 2013.

Advisor

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STATEMENT OF ORIGINALITY

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Opinion or findings of others are quoted and cited with respect to ethical standard.

Semarang ,24 September 2013

Andi Suryani

MOTTO

Do not dwell in the past, do not dream of the future, concentrate the mind on the present moment. (Buddha)

All life is an experiment. The more experiments you make the better. (Ralph Waldo Emerson)

Life is a series of natural and spontaneous changes. Don't resist them - that only creates sorrow. Let reality be reality. Let things flow naturally forward in whatever way they like. (Lao Tzu)

The most important thing is to enjoy your life - to be happy - it's all that matters. (Audrey Hepburn)

DEDICATION

This thesis is dedicated to:

- My beloved parents, thanks a lot for your love, your unlimited precious advice, your holy praying, care and motivation. I am blessed to have you both in my life.
- My lecturers at the English Department of Faculty of Humanities of Dian Nuswantoro University who had given me knowledge.
- All of my big family; my brother, my grandma, my aunts, my uncles, my cousins, my niece, my nephew. Thank you for your supports.
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Finally, I do admit that this thesis is far from being perfect, therefore, I welcome any comments, criticisms and suggestions.

Andi Suryani

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ABSTRACT

The thesis is entitled Translation Techniques used in comic Asterix and The Golden Sickle. It has an objective, it is to find out what techniques are used in translating the utterances in comic Asterix and The Golden Sickle.

In collecting data the researcher used some theories from books and internet, which are relevant to the object of the study. For the first step, researcher selected the bilingual comic. Second, the researcher read the comic and tried to understand the utterances. Third, the researcher started to select the utterances which are indicating some techniques.

From the analysis, it can be concluded, there are 422 utterances in comic Asterix and The Golden Sickle that have been analyzed based on translation techniques belonging to Molina and Albir's theory. There are 12 of 16 contains of 1 utterance (0.24%) for adaptation translation technique, 16 utterances (3.78%) for modulation technique, 4 utterances (0.95%) for compensation, 88 utterances (20.75%) for discursive creation technique, 135 utterances (31.9%) for established equivalence technique, 75 utterances (17.8%) literal translation technique, 15 utterances (3.55%) for reduction technique, 2 utterances (0.47%) for transposition technique, 34 utterances (8.05%) for amplification technique, 26 utterances (6.16%) for variation technique, 4 utterances (0.95%) for description technique, 23 utterances (5.45%) for substitution technique which are found in comic Asterix and The Golden Sickle. The mostly - used is established equivalence technique.

The researcher already found the mostly used translation technique is established equivalence technique, because that data used expression which has difficult meaning, established equivalence uses a term or expression recognized by dictionary or language in use as an equivalent in TL, and the translator used this technique to find another expression in order to make the reader understand the message without changing the meaning, and the established equivalence technique is the easiest one for children to understand the translated text

Keywords: Bilingual comic, Translation technique, Utterances,

CHAPTER I

INTRODUCTION

1.1 Background of The Study

Language is system of symbols with standard meaning through which members of a society communicate with one another. Language is the most important thing for communication. People need language to transfer message from one to another. It is included in verbal communication, where communication occurs between two people or more in doing the activities like listening, speaking, writing, and reading. Surely, those activities need language to be done. Sapir in Bassnet-Mc Guine (1980-13) claims that “language is a guide to social reality and that human beings are at the mercy of the language that has become the medium of expression for their society”. On the other hand in written language, transferring or changing from one state of form to another, to turn into one’s own or another language is called Translation (dictionary of oxford definition: 2000).

Translation is basically a change of form. When people speak of the form of language, they are referring to the actual words, phrase, clauses, sentences, paragraphs, etc which are spoken or written. These forms are referring to as the surface of a language. It is the structural part of language which actually seen in print or heard in speech. In translation the form of source language transferred into the form of respecer (target) language. To produce a good translation, a competent translator has to be able to understand the ideas and thought, including

the message expressed in the source language and representing the target language.

As a person who is involved in this process, that is a translator, he should be aware of various sentence constructions which may exist in translation works he is dealing with. One kind of translation work can find in literary works and comic is one of them. Comics are included into literary works, so literary translation is the focus of this study. Translation can not only be applied in literature or linguistic text, but also can be applied in comic. Sturm (2002:8) said “Comic is any image drawn in a certain cartoon style, for others it is any combination of image and text that can include children's books or flight safety cards, and some consider any sequence of images like cave paintings or Medieval tapestries comics while others associate the medium strongly with the genres of humor and fantasy”.

Comic is usually published in a form of picture series. This form can be printed in a book or any collecting paper such as in the newspaper. Comic is usually presented as a story of narrative in a sequence or event. The topic in comic can be so many themes because comic is a reading picture book read by people in all ages. Comic is usually written in order to give fun to the readers by the visual act of the pictures and the word balloons. The comic author may have a capability to draw the comic story in imaginary pictures to make the readers satisfied enough. So, translator should be translating the comic as good as the original. In here, the translator uses translation technique to make her/his work easier. Translation technique is the main discussion of this thesis, so the researcher gives

the definition about translation techniques from Munday (2001:55) who defines “translation techniques (or translation shifts) as the smallest linguistic changes occurring in translation of ST (source text) to TT (target text)”.

In this thesis, the two languages involved are English and Indonesian. In relation to that, Toress (2003: 57-70) says “the reasons for using these two languages are that English is one of the top 10 languages used worldwide, and Indonesian language is the national language of where this research is conducted”. According to Molina and Albir (2002:509-511), translation technique has been divide into 18 forms; they are adaptation, borrowing, amplification, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction substitution, transposition, variation.

This thesis is written down in order to create a translation technique analysis that is used in *Asterix and The Golden Sickle*. The researcher is proud of the translator of comic *Asterix and The Golden Sickle* because of his or her good abilities to show the comic in the different language and different utterance that can keep the meaning into one understanding of the whole utterances in that comic among the readers. The researcher is very interested in analyzing translation technique on utterances applied in comic *Asterix and The Golden Sickle* because the researcher has thought that bilingual comic book is usually published in contributing the way of learning English in Indonesia country, so this contribution in education may attract people to learn English language because bilingual comic contains so much picture series to support the language learning.

Asterix and The Golden Sickle is actually the very best collection of Asterix stories from the first published in 1959. Asterix may have been a character that is being like by people in all ages until now. From the language point of view, asterix and the golden sickle comic may have different complex sentence structure in the contexts of its story idea, picture or culture that are also different between the two languages of the bilingual comic. Also, by reading a bilingual comic, Indonesian people are easily understand how to use English in an appropriate way.

Bilingual comic and translation especially translation technique have a correlation to bring the message to target readers in a different way but still with the same message. By analyzing translation technique in bilingual comic, researcher would get the point of view as the translator why he or she used the technique considering the target readers. Being a translator will not just read the whole comic he or she wants to translate and select the words then writes down his or her mind in another language he or she has mastered, but a translator sometimes has to think and select accurate words in the right way in order to make it sense.

For the detail analysis, the researcher will also look for the theory and logical explanation on how translation techniques are use to translate utterances. The meaning shows that the capability of a translator is not just being a translator who transfers different words in one language into another directly. Understanding of translation and culture can help the translator scan the true intention from the author. At the end of the data analyze, the researcher will show

the explanation of translation technique analysis of utterances used in Asterix and The Golden Sickle.

1.2 Statement of the Problem

Based on the background of the case, problem of this study can be stated as follows “What techniques are used in translating comic “Asterix and The Golden Sickle”?”.

1.3 Scope of the Study

This study only focuses on the translation techniques proposed by Molina & Albir. In translating comic “Asterix and the Golden Sickle” the researcher limited on the utterances of source language and the target language.

1.4 Objective of the Study

The objective of the study is to find out the translation techniques used in source text and the target text in comic “Asterix and the Golden Sickle”

1.5 Significance of the Study

1. The researcher

Other researchers who are interested in this subject and have strong commitment to do further research on translation study

2. The reader

Anybody who reads this thesis proposal and interested in studying translation especially about translation technique.

3. Translator

New translator, furthermore they can translate their work, especially short story, in a good result.

4. Student of Dian Nuswantoro University

Dian Nuswantoro University especially the English Department student. It is expected that by reading this study, they will be encouraged to seriously

1.6 Thesis Organization

Thesis organization is a summary of each chapter. It is to create a systematic writing. The thesis organization arranged as follows:

Chapter I: Introduction. This chapter consists of background of the study, statement of the problem, scope of the study, objective of the study, significance of the study and thesis organization.

Chapter II: Review of Related Literature. This chapter is arrange to support, to explain and to direct in analyzing the problem of the data. The theories used: translation, types of translation, process of translation and translation techniques.

Chapter III: Research Method. The third chapter consists of research design, unit of analysis, source of the data, technique of the data collection and technique of data analysis.

Chapter IV: Data Analysis. This chapter covers the analysis of the data that presents the research findings and discussion.

Chapter V: Conclusion and Suggestion. It is the conclusion of the study and suggestion related to the subject which analyzed.

CHAPTER II

REVIEW OF RELATED LITERATURE

Theory is very important to support and make perfect analysis. A theory is necessary in conducting a research. The theory used to make the research clearer. Considering that, the researcher uses some theories as the basis of their search also as the way to do the analysis.

In the review of related literature, there are discussions about translation, types of translation, process of translation and translation techniques.

2.1 Translation

Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1988:5). As a means of communication, translation used for multilingual notices, which at last appeared increasingly conspicuously in public places.

Furthermore, as a technique for learning foreign language, translation is a two-edged instrument: it has the special purpose of demonstrating the learner's knowledge of the foreign language, either as a form of control or to exercise the learner's intelligence in order to develop the competence. Here are some definitions of translation which proposed by some expert, Catford (1974:20) states "translation is replacement of textual material in one language (SL) by equivalent textual material in another language". Nida and Taber (1974:12) states that "translation consist of reproducing in the receptor language to the closest natural

equivalent of the source language message, first in term of meaning, secondly in term of style”.

It can be said that translation means delivery of message contained in source language (SL) into targe language (TL), and the message transferred in target language (TL) is closely similar to that in the source language (SL). Moreover, the translation has also several types that may help explained more detail about the types of translation.

2.2 Types of Translation.

There are many different classifications of translation in different ways. Generally, the process of translation is divided into two kinds, live translation and written translation. The first one is the translator demands to practice in translating and the statement directly, quickly, and exactly, without give the opportunity to revise the mistake element. The second type is a translator still gives the opportunity to revise the element of language mistake or according to his/her opinion less exactly equivalent to translation. Whereas, Newmark (1991:27) defines “the act of translating very briefly. It is the act of transferring the meaning of a stretch or a unit of language, the whole or a part, from one language to another”. According to Brislin (1976: 1), translation can be divided into four types:

1. Pragmatic translation

Pragmatic is the translation of a message with an interest inaccuracy of the information meant to be communicating in the target language form.

Belonging to such translation is the translation of technical information, such as repairing instructions.

2. Aesthetic-poetic translation

Aesthetic-poetic translation that does not only focus on the information, but also the emoticon, feeling, beauty involved in the original writing.

3. Ethnographic translation

Ethnographic translation that explicates the cultural context source and second language version.

4. Linguistic translation

The one that is concerned with equivalent meanings of the constituent morpheme of the second language and with grammatical form.

The other types of translation or translation approach are the ones related to the concept of dynamic translation, semantic translation, communicative translation, and artistic translation.

Nida and Taber (1982:28) say “dynamic translation tries to transfer the messages or ideas into a target language and to evoke in the target language readers the responses that are substantially equivalent to those experienced by the source text readers”. A definition of dynamic translation centers on the concept of dynamic equivalence, that is the closest natural equivalence to the source language message. Hohulin (1982:15) notices that the definition of dynamic translation contains three essential terms:

1. Equivalent, which points toward the source language message,

2. Natural, which points toward the receptor language,
3. Closest, which binds the two orientations together on the basis of the highest degree of approximation.

Dynamic equivalence approach can be use in the level of translating sentences or group of sentences, because the whole message lies here. Beekman and Callow (cited in Gutt 1991: 68) develop “the idiomatic approach which is similar to the dynamic equivalent approach in that it rejects form-orientated translation and emphasis that a translation should convey the meaning of the original”. It also demands that the translation be faithful to the "dynamics" of the original message. It resembles the dynamic equivalence approach in the sense that it rejects the form-oriented translation and emphasizes that a translation should convey the meaning of the original. A translation, according to this approach, should be faithful to the dynamics of the original, or the (SL) naturalness of language use and ease of comprehension.

The idea of dynamic translation was first proposed by Nida and Taber, and the semantic and communicative translation was by Newmark. Newmark (1991: 10) states “the concepts represent his main contribution to general theory of translation”. It seems to be a reaction to the concepts of formal and dynamic equivalence, literal and free translation. In the above dichotomy, the first “pole” of the dichotomy (formal equivalence and literal translation) seems to be condemned for being not been able to transfer the message. Semantic and communicative translation seems to be in the middle of the two poles formal and dynamic translation. (Here formal translation understood as translation that

pursues the formal equivalence and dynamic translation is the one that seeks for the dynamic equivalence.

Discussion on the issue of equivalence can see in the next sub-point.) Semantic translation emphasizes the “loyalty” to the original text. It is more semantic and syntactic oriented and, therefore, also author-centered. On the other hand, communicative translation emphasizes the loyalty to the “readers” and more reader-centered. The two concepts are not to be contrast with literal word for-word translation which criticized in the concept of formal translation and literal translation. Newmark sees it as a translation procedure. Newmark (1991: 10-11) states that “literal word-for-word translation is not only the best in both communicative and semantic translation, but it is the only valid method of translation if equivalent effect is secured”. Newmark further maintains that, in fact, there is no pure communicative or pure semantic method of translating a text. There are overlapping bands of methods.

A translation can be more or less semantic as well as more or less communicative. Even a part of a sentence treated more communicatively or more semantically. Anyhow, Newmark maintains that the more important the language of the text or units of text, e.g. in the sacred texts, the more closely it should be translated. Finally, he points out that meaning is complicated, many leveled, a network of relation. The more generalization and simplification done, the less meaning is getting. Newmark (1991: 10) argued that the choice between semantic and communicative approach done in the level of translating sentences or even parts of sentence. In the area of literary translation, Chukovsky (1984: 20) says

“style is taken as importantly as the other aspects for style is the portrait of the author: so when a translator distorts his style he also distorts *his face*”. Beside the meaning, impression on the readers should also be kept the same. Chukovsky (1984: 80) says “this translation expert states that it is essential that the readers of the translation should be carried into the very same sphere as the readers of the original, and the translation must act in the very same nerves”. To the researcher, translation is not only transferring the meaning but also the style especially in manual book, one should consider about the diction of the word in order to communicate the message for the reader.

The types of translation according to Nababan (1999:29-46), Newmark (1988: 45-47), and Larson (1984:15) are:

1. Word for word translation

The type of translation is a translation that simply translates word by word as written as SL order into TL order.

For example:

SL: **Go to school.**

TL: *Pergi ke sekolah*

2. Literal translation

In this type the source language grammatically constructions are converted to their nearest target language equivalent, but the lexical words are translated singly, out of context.

For example:

SL: The car shoot down the one-way street, scattering, and the traffic headed towards them, horn angrily blaring at them.

TL: Mobil itu meluncur di jalan satu arah itu, melawan arus laju kendaraan di depan mereka. Bunyi klakson mobil bersahut-sahutan. Menggemakan kemarahan para pengemudi.

3. Semantic translation

It takes more account of the esthetic value. It also admits creative expectation and allows the translator intuitive empathy with the original.

SL: He is a book-worm.

TL: Dia adalah orang yang sangat suka membaca.

4. Free translation

It reproduces the matter without the manner, or the content with the form of the original. In this type, the translator has the freedom to express the ideas into TL.

SL: Killing two birds with one stone.

TL: Sambil menyelam minum air.

5. Idiomatic translation

It is mainly focussed on the reproduction of the message of the SL, but tends to distort nuances of meaning by preferring idioms, which do not exist in the original.

SL: I'll shoot you a beer.

TL: Mari minum bir bersama-sama, saya yang bayar.

6. Communicative translation

It attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

SL: Beware of dog!

TL: *Awas ada anjing.*

In Translation text, the important aspect is the naturalness on the the source language. So the reader is unaware that they are reading a translation text. To translate any words or sentences, it needs to be process by certain way. The translation process can be seen bellow.

2.3 Process of Translation

The process of translation is series of activities which be done by a translator at the time she/he transfers the message from the source language into the target language (Nababan, 1997:6). A translator should be careful in doing the activity of translation, because a mistake in one point may result mistakes in another point. If this happened, the result of the translation would be less satisfying.

When translating a text, four levels more or less consciously translated in mind. According to Newmark (1988:19), there are four processes of translation:

1. The SL text level, the level of language, where one begins and which one continually (but not continuously) goes back to. This is the level of literary

translation of the source language into the target language; the level of translation has to be eliminated, but also acts as a connective of paraphrase and the paper-down of synonyms. Translation is pre-eminently the occupation in which the translator has to be thinking several things at the same times.

2. The referential level, the level of objects and events, real or imaginary, which progressively have to be visualized and built up, and which is an essential part, first of the comprehension, then of the reproduction process. One should not read a sentence without seeing it on the referential level, whether text is technical or literary or institutional, one has to make up mind summarily and continuously.
3. The cohesive level, which is more general and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which the language level has to be adjusted. This level also links the first and the second level. It follows both the structure and the moods of the text.
4. The level of naturalness, of common language appropriate to the writer or the speaker in a certain situation. Natural depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written language more or less coincide.

According to Nida and Taber in Hoed (1993:57), the processes of translation are:

- a. Analyzing (learning the source text).

It is the first step in which the content and the purpose in the source text is entirely be read and be understood.

- b. Transferring (replacing the substance of source language with its equivalence substance of target language).

In this step, the message in the source text is transfer into the target text. The message can be a content, idea or thought.

- c. Restructuring (adapted the translated text to the turn of reader).

Restructure means rearrange. In other word, after transferring the message from source text into the target text, a translator has to rearrange.

According to Larson (1984:17): “when translating a text, the translator’s goal is an idiomatic translation which makes every effort to communicate their meaning of the source text into the natural forms of the receptor language”.

Larson simply presents the diagram of the process of translation which is quoted from Basnet in translation studies (1991 : 16)

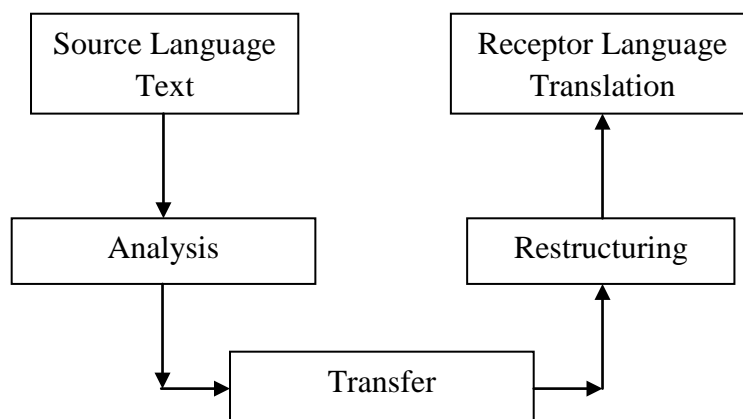


Figure 2.1 : Diagram of Translation Process
in Translation Studies (1991:16)

Based on the diagram above, we can conclude that process of translation can divided into three parts.

The first is analysis, it means the surface structure (message) as given in the SL analyzed in terms of the grammatical relationship and the meanings of the words and combination of words.

The second is transfer, it means the analyzed material is transfer in the mind of the translator from the source language to the receptor language. The last process is restructuring, means that the transferred material is restructure in order to make the final message fully acceptable in the TL. The different forms between square and triangle show the form of the text to be translates and the translation results. They describe that in translation text, the forms of the source language may be change into appropriate forms of the receptor language in order to achieve the idiomatic translation. By knowing the processes according to some experts above, anyone can do translating easily. It is because the processes above give explanation that anyone can follow.

One of the most important things to consider in the process of translating is to understand the point of the source text within the framework of the source-language discourse. To increase this understanding, the researcher must know the cultural differences and the various techniques of translation in the source language and target language.

For now translation has become very significant in our life, not only in paperwork, novel, short story but also in household products, from the back of shampoo bottles, sachets of lemon tea powder and the instruction manual for a vacuum cleaner, for example there is a good translation *Keep out of reach of children* translated into *Jauhkan dari jangkauan anak-anak* and bad translation *The police nailed the convicts* translated into *Polisi memaku para penjahat itu*. The more suitable translation would be *Polisi menangkap para penjahat itu*. This is possibly caused by the translation techniques used in translating the SL text, which some people tend to disregard them in their translation.

2.4 Translation Techniques.

“Translation techniques are defined as “the smallest linguistic changes occurring in translation of ST (Source Text) to TT (Target Text)”. A technique is the result of a choice made by a translator, its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc. If a technique is evaluate out of context as justified, unjustified or erroneous, this denies the functional and dynamic nature of translation. A technique can only be judge meaningfully when it is evaluate within a particular context. Therefore, the translator do not consider it makes sense to evaluate a technique by using different terminology, two opposing pairs (one correct and the other incorrect), e.g., Delisle’s explicitation/implicitation and addition/omission.

Translation techniques are not good or bad in themselves; they are used functionally and dynamically in terms of:

1. The genre of the text (letter of complaint, contract, tourist brochure, etc.)

2. The type of translation (technical, literary, etc.)
3. The mode of translation (written translation, sight translation, consecutive interpreting, etc.)
4. The purpose of the translation and the characteristics of the translation audience
5. The method chosen (interpretative-communicative, etc.)

Translation techniques are procedures to analyze and classify how translation equivalence works. Molina and Albir (2002:509) state that translation techniques have five basic characteristics:

1. They affect the result of the translation
2. They are classified by comparison with the original
3. They affect micro-units of text
4. They are by nature discursive and contextual
5. They are functional

Obviously, translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis.

Molina and Albir's (2002:509-511) classification of translation techniques is based on the following criteria:

1. To isolate the concept of technique from other related notion (translation strategy, method, and error)
2. To include only procedure that are characteristic of the translation texts and not those related to comparison of languages.

3. To maintain the notion that translation techniques are functional
4. In relation to the terminology, to maintain the most commonly used terms.
5. To formulate new techniques to explain mechanisms that had not yet been describe.

There are some techniques included in Molina and Albir's (2002:509-511) classification. They are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution (linguistic, paralinguistic), transposition, and variation. Below are the explanations of each translation techniques take from Molina and Albir (2002:509-511) quoted in Hartono (2009:36-57), also the examples are take from; they classify them into 16 techniques:

1. Adaptation Technique

This technique changes a cultural element from SL into TL equally.

For example:

SL: *Sincerely yours*

TL: *Hormat saya*

2. Amplification Technique

This technique transfers the meaning from SL into TL by making explanation more specifically, and it is possible occurring some Adding, Losing, and Paraphrasing meaning.

For example:

SL: *Ramadhan*

TL: *Muslim month of fasting*

3. Borrowing Technique

This technique borrows some words or terms in another language, and it is applied into the TL without any change of spelling or pronunciation.

For example:

SL: *Pistol*

TL: *Pistol*

4. Calque Technique

This technique is the same as borrowing technique. It translates SL into TL with modification in spelling or pronunciation in order to be understandable in TL.

For example:

SL: *Ketchup*

TL: *Kecap*

5. Compensation Technique

This technique is used to introduce a SL element of information or stylistic effect in another place in the TL, because it cannot be replaced in the same place as in SL.

For example:

SL: a: *"Why don't you just close the door?" she asked.*

b: *"Me?" exclaimed Mrs. Albert Forrester, for the first time
in her life regardless of grammar.*

TL: a: *"Mengapa anda tidak menutup pintunya saja?" tanyanya.*

b: *"Apa?" teriak Nyonya Albert Forrester, untuk pertama
kali dalam hidupnya lupa pada tata bahasa.*

In this case, Mrs. Forrester replied by using word "Me?" than word "I", so it is said that she forgot the right grammar. If it is translated into Indonesian, word "Me" in this case, it will use Compensation technique, and the word "Me" would be translated into "Apa?" or "Apaan?". It is because in Indonesian there is no equal term (Utterance pronominal) related to the case.

6. Description Technique

This technique uses description to replace a term or expression with a description of its form or function.

For example:

SL: *Cow-creamers*

TL: *Poci yang berbentuk sapi untuk tempat susu*

7. Discursive Creation Technique

This technique establishes a temporary equivalence that is totally unpredictable out of context.

For example:

“*Rumble Fish*” is the title of film, and it is translated into Spanish to be “*La ley de la calle*”. “*Rumble Fish*” here does not have relation in meaning with “*La ley de la calle*”. “*Rumble Fish*” means (in Indonesian) *ikan gemuruh*, meanwhile “*La ley de la calle*” means (in Indonesian) *jalur or lintasan jalan yang ramai*.

8. Established Equivalence technique

This technique uses a term or expression that recognized by dictionary or language in use as an equivalent in TL.

For example:

SL: *They are as like as two peas*

TL: *Mereka sangat mirip*

9. Generalization Technique

This technique changes particular information from SLT into general information to TLT.

For example:

SL: *When shot, she was apparently taking a walk*

TL: *Tampaknya dia terbunuh pada saat jalan jalan*

The example above, word *shot* (*tertembak*) is generalized in TL to be *terbunuh* (*killed*)

10. Literal Translation Technique

This technique is to translate a word or an expression word for word. It is the direct transfer of SL text into a grammatically and idiomatically appropriate

TL text in which the translators' task is limited to observe the adherence to the linguistic servitudes of the TL.

For example:

SL: *She brings a flower*

TL: *Dia (perempuan) membawa setangkai bunga*

The example above, word by word translated into a correct order as its function.

11. Modulation Technique

This technique changes point of view the meaning from SL into TL lexically and structurally.

For example:

SL: *The dog bites a bone*

TL: *Sebuah tulang di gigit seekor anjing*

SL: *You (Man) are going to have a child*

TL: *Kamu akan segera menjadi ayah*

The examples above change the subject into object and object into subject also change point of view from subject into another point of view.

12. Particularization Technique

This technique is to use a more precise term, it is the counter side of Generalization Technique.

For example:

SL: *"I found this flower over there"*

TL: *"Aku menemukan mawar ini disebelah sana"*

13. Reduction

This technique reduces some information elements in SL, and transferred it into a new form, but it still has main information from SL.

For example:

SL: *The proposal was rejected and repudiated*

TL: *Usulnya ditolak*

The example above changes phrase *rejected and repudiated* from SL into a new form (word) become *ditolak*, and there is a reduction process in this translation process because word *rejected* and word *repudiated* have same negative meaning, and it can be replaced into only one lexical in TL to be *ditolak*.

14. Substitution Technique

This technique is to change linguistic elements such as intonation and gestures or vice versa, this always happens in Interpreting.

For example:

When someone is *nodding*, it is indicate of *agreement*, and if Japanese bows in front of someone else, it is indicate of *greeting (Hello)* or *Thanking (Thank you)*

15. Transposition Technique

This technique changes a grammatical category from SL into different grammatical category in TL.

For example:

SL: *She has a lot of fans, because of her beauty*

TL: *Dia memiliki banyak penggemar, karena dia cantik*

The example above shows word *beauty* as a Noun in SL, and it translated into *cantik* as an Adjective in TL, it changes grammatical category from Noun form in SL into Adjective form in TL.

16. Variation Technique

This technique is to change linguistic or paralinguistic elements such as gesture and intonation that effect aspects of linguistic variation (change of textual tone, style, social, social dialect, etc) based on target reader of the text.

For example:

SL: “*Shit! How dare you!*”

TL: “*Kurang ajar! Berani beraninya kamu!*”

The example above changes the style meaning for adults from word *Shit* (SL) into *Kurang ajar* (TL) that is more polite and acceptable for children or others (target readers), than it is translated into harsh one such as *Brengsek* in TL.

The techniques of translation which considere source language oriented techniques are borrowing; pure borrowing, calque, and literal translation. Target language oriented techniques are naturalized borrowing, adaptation, compensation, description, discursive creation, established equivalent, generalization, modulation, particularization, reduction, substitution, transposition, variation. In addition, some techniques can also be consider techniques partially oriented toward the source language and target language cultures such as amplification and combinations of source language oriented and target language oriented techniques of translation.

It means that the identification of techniques of translation used by the translator in the translations of cultural terms can lead the researcher to the techniques of translation applied by the translator to his/her translations.

CHAPTER III

RESEARCH METHOD

A research has an important role in developing a science, knowledge, and technology. By doing research, someone can explore, and discover new thing that he or she does not know before and also to improve what he or she has already known. This research method is arranged based on the problem analyzed and the main purpose of the research. The research method in this study covers research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

3.1 Research Design

Nawawi in Lusiana (2006:33) states that “descriptive method is a research method to describe the subject or object of the research based on the fact or reality”. Based on the problem analyzed, this research used a descriptive qualitative method, because this study had a purpose to describe and analyze the techniques used in translating comic “Asterix and the Golden Sickle”. This study was carried out by formulating of the problem, collecting data, classifying data, analyzing data, and drawing conclusion.

3.2 Unit of Analysis

The unit of analysis this thesis was utterances and its translation used in comic “Asterix and the Golden Sickle”, published by Sinar Harapan copyright @1990.

3.3 Source of Data

The data of this study were taken from comic “Asterix and The Golden Sickle” by Pilote translated into “Asterix dan Sabit Emas” it was published by Sinar Harapan in 1990.

3.4 Technique of Data Collection

The data of this study were collected by using the following steps:

1. Searching the comic in the internet
2. Downloading the comic

3.5 Technique of Data Analysis

The technique of data analysis was the method used to analyze the collected data. The technique of data analysis used in thesis study consist of the following steps:

1. Reading the data

Read the comic in both versions to make it easier

2. Selecting the data

Selecting the data every utterances which contains translation technique in the source text and target text

3. Identifying the translation techniques

The techniques found in source text and target text were identified

4. Classifying

The technique were classified based on their types by Molina and Albir.(2002)

5. Analyzing the data

6. Drawing the conclusion

Concluding the translation technique used in comic “Asterix and The Golden Sickle”.

CHAPTER IV

DATA ANALYSIS

This chapter presents the data analysis in order to present the result of the research. The data analysis covers the finding of the translation technique and the discussion of the finding.

4.1 Findings

Table 4.1 shows the finding of translation technique based on all utterances used in comic untitled “ Asterix and the golden sickle”. The researcher classifies the data based on the theory of translation techniques used belongs to Molina and Albir (2002: 509).

Table 4.1 Translation Techniques Used in comic “Asterix and the Golden Sickle”

No	Translation technique	Data	Percentage (%)
1	Adaptation	2	0.24
2	Modulation	16	3.78
3	Compensation	4	0.95
4	Discursive creation	88	20.8
5	Established equivalence	135	31.99
6	Literal translation	75	17.8
7	Reduction	15	3.55
8	Transposition	2	0.47
9	Amplification	34	8.05
10	Variation technique	26	6.16
11	Description	4	0.95
12	Substitution	23	5.45
Total		424	100

From the comic of Asterix and The Golden Sickle the researcher have been find 13 techniques of translation such as established equivalence has high frequency because in that table 4.1, established equivalence has 135 data or 31.99%. . In comic “Asterix and The Golden Sickle” the translator used

established equivalence because most of the expressions in source text have equivalent with expressions in target text and the translator have to find another expression in order to accept the reader without changing the message. The next technique is discursive creation and the researcher find 88 data or 20.85% after that is literal technique has 75 data or 17.78%.

In the discussion the researcher gives explanation why those translation techniques being applied in comic “Asterix and The Golden Sickle”.

4.2 Discussion

The researcher found that the translator uses thirteen techniques of Molina and Albir in comic “Asterix and Golden Sickle”. There are compensation, description, discursive creation, established equivalence, literal translation, particularization, reduction, transposition, amplification, variation technique, adaptation and modulation.

4.2.1 Adaptation

This technique changes a cultural element from SL into TL equally.

Excerpt 1:



33. Sebagai lagu perpisahan akan kunyanyikan.
 34. Wah hari sudah gelap!
 35. Kami berangkat ya!
 36. Eaaalaaa... celengku pasti gosong nih!
 37. Kenapa bawa menhir segala?
 38. Oleh-oleh buat chluturix, kerukunan terjamin berkat adanya hadiah-hadiah kecil seperti ini, kan?

Balloon 38

ST: “It’s **present** for Metallurgix, just a little gift as a token of friendship..”
(utterance 38)

TT: “**Oleh-oleh** buat chluturix, kerukunan terjamin berkat adanya hadiah-hadiah kecil seperti ini,kan?” (utterance 38)

In the source text above, the word of *present* in source text is translated into *Oleh-oleh* in target text.

In the source text above, there is a source language that is translated into a target language by using adaptation technique. The word *present* in the source text is translated into *Oleh-oleh* in the target text.

The translator translates *present* into *Oleh-oleh* by using adaptation technique of translation since the target language culture does not have concepts which are exactly the same as the terms presented above. The translator’s purpose in rendering those terms, as shown in the examples above through adaptation technique of translation, is to make his translation sounds more natural so that target language readers have a similar strong feeling when reading the translated manual book as source language readers do. In this case the translator changes the real meaning since it replaces the SL cultural element with one which has the same situation condition in the TL culture.

4.2.2 Modulation

This technique changes point of view the meaning from SL into TL lexically and structurally.

Excerpt 2:



33. Sebagai lagu perpisahan akan kunyanyikan.
34. Wah hari sudah gelap!
35. Kami berangkat ya!
36. Eaaalaaa...celengku pasti gosong nih!
37. Kenapa bawa menhir segala?
38. Oleh-oleh buat chluturix, kerukunan terjamin berkat adanya hadiah-hadiah kecil seperti ini, kan?

Balloon 33

ST: **"I will now give you a song of farewell.."** (utterance 33)

TT: **"Sebagai lagu perpisahan akan kunyanyikan.."** (utterance 33)

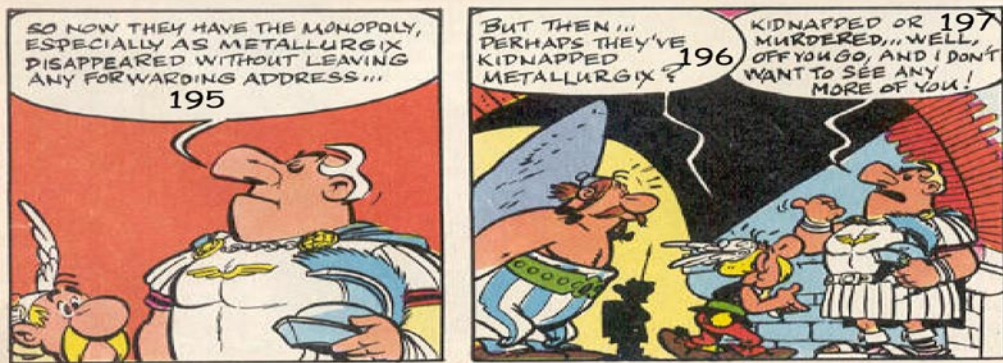
In source text above the sentence of *I will now give you a song of farewell* into is translated. *Sebagai lagu perpisahan akan kunyanyikan*. As the meaning of modulation technique is change the point of view from ST to TT the translator change the structure like *I will now give you a song of farewell* as passive voice but in target text there is a change become *Sebagai lagu perpisahan akan kunyanyikan*. Even though there is change the structure but the translator did not change the message.

Excerpt 3:

195. Sejak Chlaturix lenyap, komplotan itu memegang monopoli perdagangan sabit, tanpa pesan

196. Kalau begitu, mungkin Chlaturix di culik komplotan itu ya.

197. Diculik atau mungkin sudah di bunuh ..alaaa...sudah sana pergi! Jangan balik lagi ke sini



Balloon 196

ST: “ But then perhaps they’ ve **kidnapped** Metallugrix?” (utterance 196)

TT: “ Kalau begitu, mungkin Chlaturix **di culik** komplotan itu ya..” (utterance 196)

In source text above is translated the word of *kidnapped* into target text become *di culik*. As the meaning of modulation technique is change the point of view from ST to TT the translator change the structure like *kidnapped* as active but in target text there is a change become *di culik* as passive. Even though there is change the structure but the translator did not change the message.

4.2.3 Compensation

This technique is used to introduce a SL element of information or stylistic effect in another place in the TL, because it cannot be replaced in the same place as in SL.

Excerpt 4:



Balloon 107

ST: “**A menhir**” (utterance 107)

TT: “**Apaa? Menhir?**” (utterance 107)

In source text above the translator using compensation technique, the word *A menhir* is translated into *apaa? menhir?*.

In this case the translator wants to find another express which one have the same meaning in target text because there is no equal utterance in target text.

Excerpt 5:



Balloon 143

ST: “**What?** I’ve only got 100 gold coins, that’s a fair price for a sickle!” (utterance 143)

TT: “ **Gila**, uangku Cuma 100 keping. Biasanya harganya Cuma segitu kan?”
(utterance 143)

In source text above the translator using compensation technique, the word *What?* is translated into *Gila*.

In this case the translator wants to find another express which one have the same meaning in target text because the word *What?* In source text that cannot be reproduced in the same place in target text which have the same expression that’s why the translator try to find another word to translate the expression of surprise.

4.2.4 Discursive Creation

This technique establishes a temporary equivalence that is totally unpredictable out of context.

Excerpt 6:



Balloon 1

ST: “**Good hunting**, Asterix?”(utterance 1)

TT: “Bagaimana Asterix? **Dapat banyak?**” (utterance 1)

In the source text above, there is a source language that is translated into a target language by using discursive creation.

The phrase *Good hunting* is translated into *Dapat banyak*. The translator produces a temporary equivalence which is totally unpredictable for the term *Good hunting* by rendering it into *Dapat banyak*. *Good hunting* can be translated with *perburuan yang bagus*, but the translator changes the real meaning to become *Dapat banyak*. This theory is an application of discursive creation which is totally unpredictable out of context.

Excerpt 7:



3. Ayo anak-anak, siapa nenek moyang kita yang sebenarnya?
4. celeng panggangnya mau lagi Obelix?
5. Terang donk

Balloon 5

ST: “**Yes, please**” (utterance 5)

TT: “**Terang donk**” (utterance 5)

In the source text above, there is a source language that is translated into a target language by using discursive creation.

The expression *Yes, please* is translated into *Terang donk*. The translator produces a temporary equivalence which is totally unpredictable for the term *Yes, please* by rendering it into *Terang donk*. *Yes, please* can be translated with *iya*, but the translator changes the real meaning to become *Terang donk*. This theory is an application of discursive creation which is totally unpredictable out of context.

Excerpt 8:



Balloon 48

ST: “Metallugrix **must be doing well**” (utterance 48)

TT: “Sepupuku chlaturix **cukup kaya ya...**” (utterance 48)

In the source text above, there is a source language that is translated into a target language by using discursive creation.

The expression *must be doing well* is translated into *cukup kaya ya*. The translator produces a temporary equivalence which is totally unpredictable for the term *must be doing well* by rendering it into *cukup kaya ya*. *must be doing well* can be translated with *good job* but the translator changes the real meaning to

become *cukup kaya ya*. This theory is an application of discursive creation which is totally unpredictable out of context.

4.2.5 Established Equivalence

This technique uses a term or expression that recognized by dictionary or language in use as an equivalent in TL.

Excerpt 9:

12. sialnya, dalam waktu dekat ini aku di undang ikut setan dugal (seminar tahunan dukun Galia). Tanpa sabit emas, aku tidak bisa pergi.

13. beli saja sabit emas yang baru

14. susah mencari yang mutunya bagus

15. yang terbaik buatan Chluritix, hanya itu yang cocok untukku, dia tinggal jauh..di Lutetia sana.

Balloon 14

ST: “good sickle don’t grow on trees” (utterance 14)

TT: “susah mencari yang mutunya bagus” (utterance 14)

In the source text above, there is a source language that is translated into a target language by using established equivalent technique.

The clause *good sickle don’t grow on trees* is translated into *susah mencari yang mutunya bagus* in the target language. The phrase *good sickle don’t grow on trees* like an idiom that has meaning is golden sickle is difficult to find and it can be the same meaning with *susah mencari yang mutunya bagus* the phrase in target text. So the translator the translator changes the meaning of word in order to make an understandable sentence for the readers.

Excerpt 10:



16. sabit bikinan Chluritix memang paling baik dan terkenal dimana-mana
17. memang betul
18. Tetapi lutetia jauh .. untuk bisa sampai kesana,kita harus berjalan melewati hutan rimba tempat tinggal garong dan rampok
19. Dengan senang hati, aku akan pergi ke Lutetia pak dukun

Balloon 19

ST: **“I am prepared to go Lutetia”** (utterance 19)

TT: **“Dengan senang hati, aku akan pergi ke Lutetia pak dukun”** (utterance 19)

In the source text above, there is a source language that is translated into a target language by using established equivalent technique.

The phrase *I am prepared to go Lutetia* is translated into *Dengan senang hati, aku akan pergi ke Lutetia pak dukun* in the target language. The phrase *I am prepared to go Lutetia* like an expression that have meaning ready to go and it can be the same meaning with *Dengan senang hati, aku akan pergi ke Lutetia pak dukun* the phrase in target text. So the translator the translator changes the meaning of word in order to make an understandable sentence for the readers.

Excerpt 11:

24. Eee...ya deh,,ya deh
 25. Ahh!
 26. Aku juga! Soalnya cluturix adalah saudara sepupuku jauh. Dia termasuk yang paling menonjol di keluargaku...hidupnya sukses
 27. Kami berangkat hari ini juga
 28. Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian

Balloon 27

ST: “**Lets get going straight away**” (utterance 27)

TT: “**Kami berangkat hari ini juga**” (utterance 27)

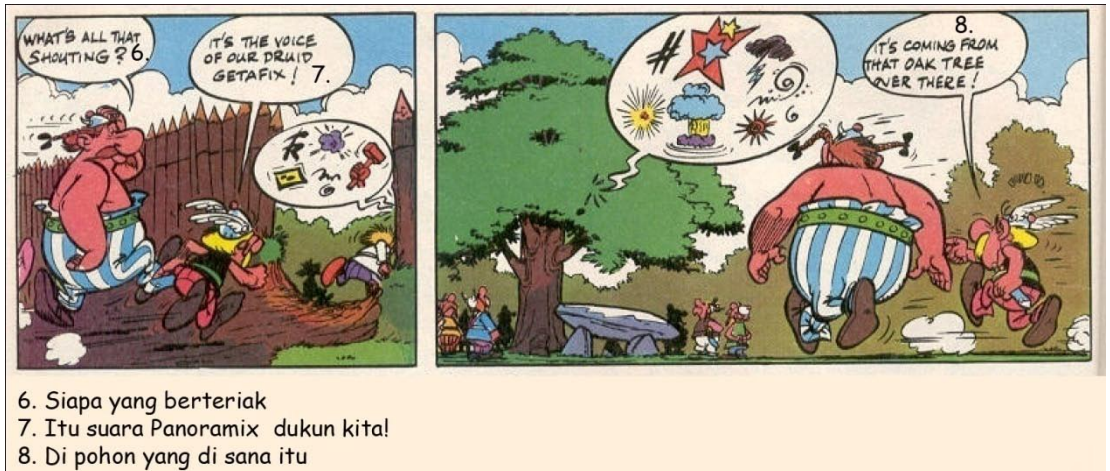
In the source text above, there is a source language that is translated into a target language by using established equivalent technique.

The phrase *Lets get going straight away* is translated into *Kami berangkat hari ini juga* in the target language. The phrase *Lets get going straight away* like an expression, which is have the same meaning with *keep going* but the translator change with another expression such as *Kami berangkat hari ini juga* in target text. So the translator the translator changes the meaning of word in order to make an understandable sentence for the readers.

4.2.6 Literal Translation

This technique is to translate a word or an expression word for word. It is the direct transfer of SL text into a grammatically and idiomatically appropriate TL text in which the translators’ task is limited to observe the adherence to the linguistic servitudes of the TL.

Excerpt 12:



Balloon

ST: “ **It’s the voice** of our Druid Getafix!” (utterance 7)

TT: “**Itu suara** Panoramix dukun kita!” (utterance 7)

The source text above is translated into the target text by using literal technique. For instance, the SLT element information is translated word for word *It’s the voice of our Druid Getafix* Into *Itu suara Panoramix dukun kita!*

The translator translated it word by word by observing cognitive meaning which has very closely related to the target language in this case is Indonesian and it looked like the translator did not find one of the potential problems in translation which can change the meaning from word by word on this text.

Excerpt 13:



20. Waduh, Asterix! Terima kasih banyak, tetapi tidak tega aku rasanya melepas kamu pergi ke sana..
21. Aaah, kenapa emangnya?
22. Jauh! Berbahaya lagi
23. Yah! Kalo begitu

Balloon 22

ST: **“It’s too far too dangerous”** (utterance 22)

TT: **“Jauh! Berbahaya lagi”** (utterance 22)

The source text above is translated into the target text by using literal technique. For instance, the SLT element information is translated word for word *It’s too far too dangerous* Into *Itu Jauh! Berbahaya lagi*.

The translator translated it word by word by observing cognitive meaning which has very closely related to the target language in this case is Indonesian and it looked like the translator did not find one of the potential problems in translation which can change the meaning from word by word on this text.

4.2.7 Reduction

This technique reduces some information elements in SL, and transferred it into a new form, but it still has main information from SL.

Excerpt 14:



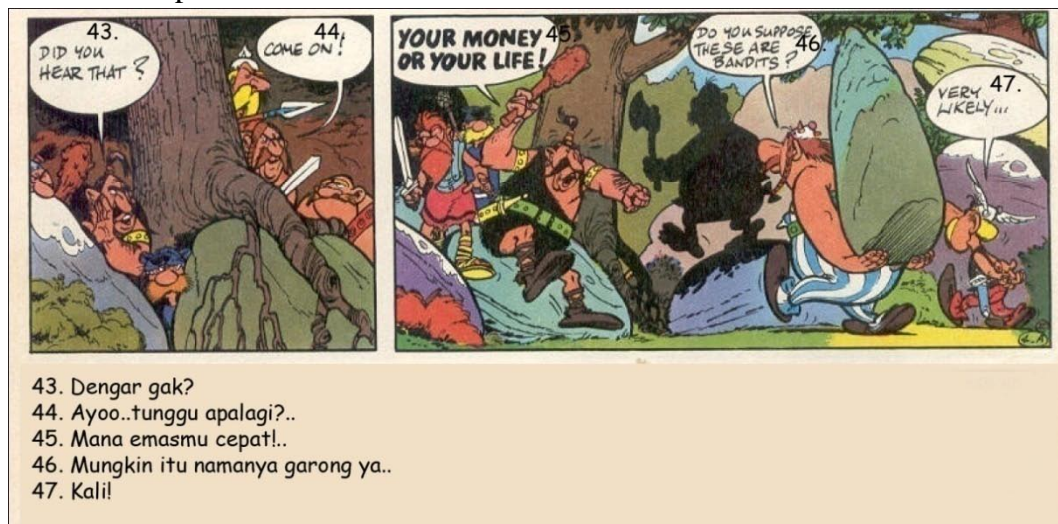
Balloon 17

ST: “**you are right there**” (utterance 17)

TT: “**memang betul**” (utterance 17)

The source text above is translated into the target text by using reduction technique. For instance, the phrase *you are right there* is translated into *memang betul* in Indonesian, and there is an ellipsis process when transferring the idea from SLT into TLT. The translator reduced words *there* from phrase *believe you are right there* because the word *you are right* itself already has a meaning *memang betul* in Indonesian without followed by words *there*.

Excerpt 15:



Balloon 43

ST: “**Did you hear that?**” (utterance 43)

TT: “**Dengar gak?**” (utterances 43)

The source text above is translated into the target text by using reduction technique. For instance, the phrase *Did you hear that?* is translated into *Dengar gak?* in Indonesian, and there is an ellipsis process when transferring the idea from SLT into TLT. The translator reduced words *Did you* from phrase *Did you hear that?* because the word *hear that* itself already has a meaning *memang betul* in Indonesian without followed by words *Did you*.

4.2.8 Transposition technique

This technique changes a grammatical category from SL into different grammatical category in TL.

Excerpt 16:



Balloon 150

ST: “**My menhir, please,**,” (utterance 150)

TT: “**Mau ambil menhirku**” (utterance 150)

The source text above *My menhir, please* translated into *Mau ambil menhirku* by using transposition technique.

The translator change the form in this case, for instance the word *My menhir* in source text is subject but in target text become object

4.2.9 Amplification

This technique transfers the meaning from SL into TL by making explanation more specifically, and it is possible occurring some Adding, Losing, and Paraphrasing meaning.

Excerpt 17:



Balloon 3

ST: “Well young man, and into how many parts is Gaul divided?”

(utterance 3)

TT: “Ayo anak-anak, siapa nenek moyang kita yang sebenarnya?”

(utterance 3)

The source text above is translated into the target text by using amplification technique.

For instance, *Well young man, and into how many parts is Gaul divided* which means in Indonesian *Ayo anak-anak, siapa nenek moyang kita yang sebenarnya*, in this utterance, the translator tried to make some paraphrase by giving additional information on target text in order to be compatible with what is going on with the teacher in the sequence.

Excerpt 18:



16. sabit bikinan Chluritix memang paling baik dan terkenal dimana-mana
 17. memang betul
 18. Tetapi lutetia jauh .. untuk bisa sampai kesana,kita harus berjalan melewati hutan rimba tempat tinggal garong dan rampok
 19. Dengan senang hati, aku akan pergi ke Lutetia pak dukun

Balloon 16

ST: “he’s right, it’s **well known** that Metallurgix makes the best sikles..”
 (utterance 16)

TT: “sabit bikinan Chluritix memang paling baik dan **terkenal dimana-mana**”(utterance 16)

The source text above is translated into the target text by using amplification technique.

For instance, *well known* which means in Indonesian *terkenal dimana-mana*, but in this utterance, the translator tried to add some further explanation by giving additional information on target text in order to make that sequence amuse.

Excerpt 19:



24. Eee...ya deh,,ya deh
 25. Ahh!
 26. Aku juga! Soalnya cluturix adalah saudara sepupuku jauh. Dia termasuk yang paling menonjol di keluargaku...hidupnya sukses
 27. Kami berangkat hari ini juga
 28. Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian

Balloon 28

ST: **“I’ll tell the others”** (utterance 28)

TT: **“Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian”** (utterance 28)

The source text above is translated into the target text by using amplification technique.

For instance, the sentence *I’ll tell the others* which means in Indonesian *Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian*, but in this utterance, the translator tried to add some further explanation by giving additional information on target text in order to make easy the reader catch the message because the word *the others* in this sequence not clear enough.

4.2.10 Variation Technique

This technique is to change linguistic or paralinguistic elements such as gesture and intonation that effect aspects of linguistic variation (change of textual tone, style, social, social dialect, etc) based on target reader of the text.

Excerpt 20:



Balloon 2

ST: “**Nothing much, today**” (utterance 2)

TT: “**Sebel! Cuma ini dapatnya!**” (utterance 2)

The source text above is translated into the target text by using variation technique.

For instance, phrase *Nothing much*, in dictionary it means do not get much, but the translator translate *Nothing much* into *Sebel! Cuma ini dapatnya*. In target culture the word *Sebel* means disappointed it is belong to that sequence. Because this technique changes a textual tone, style, social, social dialect, etc based on the target reader of the text, and due to the target reader of the text a kid, so it is translated into *Sebel* which is more simple and understandable for kid.

Excerpt 21:



Balloon 12

ST: "It couldn't be worse timed! I have To start soon for the forest of the Carnutes, to attend the great annual conference of gaulish Druids, I can't go without a sickle!"(utterance 12)

TT: "sialnya, dalam waktu dekat ini aku di undang ikut setan dugal (seminar tahunan dukun Galia). Tanpa sabit emas, aku tidak bisa pergi." (utterance 12)

The source text above is translated into the target text by using variation technique. For instance, phrase *It couldn't be worse timed*, in dictionary it means membuang-buang waktu, but the translator translate *It couldn't be worse timed* into *sialnya*.

In target culture the word *sialnya* means bad job it is belong to that sequence. Because this technique changes a textual tone, style, social, social dialect, etc based on the target reader of the text, and due to the target reader of the text a kid, so it is translated into *sialnya* which is more simple and understandable for kid.

4.2.11 Description

This technique uses description to replace a term or expression with a description of its form or function.

Excerpt

22:



Page 3 balloon 11.

ST: “This is Terrible **Mistletoe** must be cut with A Golden Sickle if it is to have Magic Powers!” (utterance 11)

TT: “Padahal **daun ramuan jamu** super manjur untuk kalian, harus di potong dengan sabit emas” (utterance 11)

The source text above is translated into the target text by using description technique. For instance, the word *Mistletoe* in Indonesian is green plants, and then the translator tried to describe what *Mistletoe* is by translating it into Indonesian and describing it according to its function and its form into *daun ramuan jamu* in order to the target reader especially Indonesian get the idea what *Mistletoe* is. It is belong to sequence in that comic.

4.2.12 Substitution

This technique is to change linguistic elements such as intonation and gestures or vice versa, this always happens in Interpreting.

Excerpt 23:



Balloon 9

ST: “Scrggnrgrghjhhggbgh” (utterance 9)

TT: “Alaaa, tobaaat, tobat, tobat!”(utterance 9)

The source text above is translated into the target text by using substitution technique. For instance, the word *Scrggnrgrghjhhggbgh* is translated into *Alaaa, tobaaat, tobat, tobat!* in Indonesian which indicates intonation of sad expression in Indonesian way as the target language.

Excerpt 24:



24. Eee....ya deh,,ya deh
25. Ahh!
26. Aku juga! Soalnya cluturix adalah saudara sepupuku jauh. Dia termasuk yang paling menonjol di keluargaku...hidupnya sukses
27. Kami berangkat hari ini juga
28. Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian

Balloon 25

ST: “**Oh!**” (utterance 25)

TT: “**Ahh!**” (utterance 25)

In source text above the translator using substitution to translate the word

Oh! In source text into *Ahh!*.

For instance above the word *Oh!* was translated into *Ahh!*. In Indonesian which indicates intonation of understanding in Indonesian way as the target text.

CHAPTER V

CONCLUSION AND SUGGESTION

The conclusion is described based on the comic Asterix and The Golden Sickle, whereas the suggestion is intended to give information to the next researchers who are interested in analyzing data using the same theory. After analyzing the research findings and discussing them, the researcher draws the conclusion and also gives suggestion to next researchers who are interested in doing similar research. The explanation is as follow.

5.1 Conclusion

From the analysis, it can be concluded, there are 422 utterances in comic Asteric and The Golden Sickle that have been analyzed based on translation techniques belonging to Molina and Albir's theory. The conclusion can be stated as follows:

There are 12 of 16 translation techniques which are found in comic asterix and The Golden Sickle there are 1 utterance (0.24%) for adaptation translation technique, 16 utterances (3.78%) for modulation technique, 4 utterances (0.95) for compensation, 88 utterances (20.75%) for discursive creation technique, 135 utterances (31.9%) for established equivalence technique, 75 utterances (17.8%) literal translation technique, 15 utterances (3.55%) for reduction technique, 2 utterances (0.47%) for transposition technique, 34 utterances (8.05%) for amplification technique, 26 utterances (6.16%) for variation technique, 4

utterances (0.95%) for description technique, 23 utterances (5.45%) for substitution technique.

The researcher already found the mostly used translation technique is established equivalence technique, because that data used expression which has difficult meaning, established equivalence uses a term or expression that recognized by dictionary or language in use as an equivalent in TL, and the translator used this technique to find another expression in order to make the reader understand the message without changing the meaning.

The usage of these translation techniques will so much help the translator in facing with the problem of translation. Translation techniques will also help the translator to make the utterances in comic understandable and meaningful to the target readers.

5.2 Suggestions

The researcher would like to give some suggestions:

1. The readers who are interested in translation study and want to enrich their knowledge about the translation techniques in utterances of comic or some other field related to translation, they would comprehend the text before doing other research dealing with the translation.
2. Dian Nuswantoro University and especially for English Department students to use this thesis as a reference when they are dealing with a research related to the translation study, especially translation technique. Also this thesis gives them an image of how the applications of translation technique on comic looks like.

3. The next researcher, this thesis can be a reference for anyone who wants to do translation work on bilingual comics.

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APPENDIX

Translation Technique used in utterances “Asterix and The Golden sickle”

No	Utterances		Types of technique translation (SL – TL)
	SL (utterances)	TL (utterances)	
1	“Good hunting, Asterix?”(utterance 1)	“Bagaimana Asterix? Dapat banyak?” (utterance 1)	Discursive creation
2	“Nothing much, today” (utterance 2)	“Sebel! Cuma ini dapatnya!” (utterance 2)	Variation technique
3	“Well young man, and into how many parts is Gaul divided?” (utterance 3)	“Ayo anak-anak, siapa nenek moyang kita yang sebenarnya?” (utterance 3)	Amplification
4	“Another Boar, Obelix?” (utterance 4)	“celeng panggangnya mau lagi Obelix?” (utterance 4)	Variation technique
5	“Yes, please” (utterance 5)	“Terang donk” (utterance 5)	Discursive creation
6	“What’s all that shouting? (utterance 6)	“Siapa yang berteriak?” (utterance 6)	Literal
7	“ It’s the voice of our Druid Getafix!” (utterance 7)	“Itu suara Panoramix dukun kita!” (utterance 7)	Literal
8	“ Its coming from that OAK tree, over there” (utterance 8)	“Di pohon yang di sana itu” (utterance 8)	Reduction
9	“Scrggngrghjhggbggh” (utterance 9)	“Alaaa, tobaaat, tobat, tobat!”(utterance 9)	Substitution
10	“ What’s the matter, O Druid” (utterance 10)	“Ada apa pak dukun?” (utterance 10)	Literal
11	“This is Terrible Mistletoe must be cut with A Golden Sickle if it is to have Magic Powers!” (utterance 11)	“Padahal daun ramuan jamu super manjur untuk kalian, harus di potong dengan sabit emas” (utterance 11)	Description
12	“ It couldn’t be worse timed! I have To start soon for the forest of the Carnutes, to attend the great annual conference of gaulish Druids, I can’t go without a sickle!”(utterance 12)	“sialnya, dalam waktu dekat ini aku di undang ikut setan dugal (seminar tahunan dukun Galia). Tanpa sabit emas, aku tidak bisa pergi.” (utterance 12)	Variation thechnique

13	“All you have to do is buy another one?” (utterance 13)	“beli saja sabit emas yang baru”(utterance 13)	Amplification
14	“good sickle don’t grow on trees” (utterance 14)	“susah mencari yang mutunya bagus” (utterance 14)	Established equivalence
15	“the best indeed the only ones I consider worth using, are made by the famous Metallurgix, faraway Lutetia” (utterance 15)	“yang terbaik buatan Chluritix, hanya itu yang cocok untukku, dia tinggal jauh..di Lutetia sana.” (utterance 15)	Literal Translation Technique
16	“he’s right, it’s well known that Metallurgix makes the best sikles..” (utterance 16)	“sabit bikinan Chluritix memang paling baik dan terkenal dimana-mana”(utterance 16)	Amplification
17	“you are right there” (utterance 17)	“memang betul” (utterance 17)	Reduction
18	“ And Lutetia is a long away off you have to pass through forest full of barbarians and bandit to get there” (utterance 18)	“ Tetapi lutetia jauh .. untuk bisa sampai kesana,kita harus berjalan melewati hutan rimba tempat tinggal garong dan rampok” (utterance 18)	Literal Translation Technique
19	“I am prepared to go Lutetia” (utterance 19)	“Dengan senang hati, aku akan pergi ke Lutetia pak dukun” (utterance 19)	Established equivalence
20	“Thank you for offering, Asterix. But I really couldn’t let you go off to Lutetia” (utterance 20)	“Waduh,Asterix! Terima kasih banyak, tetapi tidak tega aku rasanya melepas kamu pergi ke sana..”(utterance 20)	Established equivalence
21	“Insist O Driud?” (utterance 21)	“Aaah, kenapa emangnya?” (utterance 21)	Substitution
22	“It’s too far too dangerous” (utterance 22)	“Jauh! Berbahaya lagi” (utterance 22)	Literal Translation Technique
23	“Ohh! Well in that case” (utterance 23)	“Yah! Kalo begitu” (utterance 23)	Established equivalence
24	“Er...right! I accept” (utterance 24)	“Eee....ya deh,,ya deh” (utterance 24)	Substitution
25	“Oh!” (utterance 25)	“Ahh!” (utterance 25)	Substitution
26	“I’m coming too! Metallurgix is a distant cousin of mine. He’s the big success in our family.” (utterance 26)	“Aku juga! Soalnya cluturix adalah saudara sepupuku jauh. Dia termasuk yang paling menonjol di keluargaku...hidupnya sukses” (utterance 26)	Reduction

27	“Lets get going straight away” (utterance 27)	“Kami berangkat hari ini juga” (utterance 27)	Established equivalence
28	“I’ll tell the others” (utterance 28)	“Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian” (utterance 28)	Amplification
29	“By toutatis and Belenos I wish you a good journey and I speedy return with a fine Golden Sickle for our Druid” (utterance 29)	“Demi toutatis dan demi Belenos ku ucapkan selamat jalan, mudah-mudahan kalian dapat pulang kembali dan membawa oleh-oleh sabit emas yang bagus untuk dukun kita” (utterance 29)	Literal Translation Technique
30	“You can count on us, O Chef Vitalstatistik!” (utterance 30)	“Kami berdua pasti berhasil pak pemimpin, jangan khawatir” (utterance 30)	Established equivalence
31	“Here’s a spot of magic potion. It will make you invincible, every time you drink it!” (utterance 31)	“Nih! Bawa sedikit jamu manjur untuk berjaga-jaga” (utterance 31)	Discursive creation
32	“Thanks” (utterances 32)	“Terimakasih” (utterances 32)	Substitution
33	“I will now give you a song of farewell..” (utterance 33)	“Sebagai lagu perpisahan akan kunyanyikan..” (utterance 33)	Modulation
34	“It’s getting late” (utterance 34)	“Wah hari sudah gelap!” (utterance 34)	Established Equivalence
35	“Good bye” (utterance 35)	“Kami berangkat ya!” (utterance 35)	Amplification
36	“I’ve got wild boar on the spit” (utterance 36)	“Eaaalaaa...celengku pasti gosong nih!” (utterance 36)	Adaptation
37	“What’s that menhir for?” (utterance 37)	“Kenapa bawa menhir segala?” (utterance 37)	Modulation
38	“It’s present for Metallurgix, just a little gift as a token of friendship..” (utterance 38)	“Oleh-oleh buat chluturix, kerukunan terjamin berkat adanya hadiah-hadiah kecil seperti ini,kan?” (utterance 38)	Adaptation
39	“I’ve heard there are a lot of bandits about the forest just now I think I’ll take a drop of magic potion” (utterance 39)	“Kata orang pada waktu ini banyak garong di hutan, aku mau minum jamuku sedikit...” (utterance 39)	Literal Translation Technique

40	“All these feeble excuses about the falling into the cauldron of potion when I was a baby, just to stop we having any! It’s not fair!” (utterance 40)	“Huh! Aku tidak pernah dapat bagian. Mereka semua bilang, dulu ketika aku masih bayi, aku jatuh kedalam panci jamu..sebel..ngga lagi!” (utterance 40)	Variation
41	“Have you got anything to pay for the sickle?” (utterance 41)	“Kamu punya cukup duit buat beli sabit emas?” (utterance 41)	Modulation
42	“Yes I’ve got a hundred gold coins for the sickle and some bronze coins for incidental expenses” (utterance 42)	“Ada seratus keping emas untuk sabit emas dan beberapa keping perunggu untuk biaya perjalanan dan penginapan kita..” (utterance 42)	Amplification
43	“Did you hear that?” (utterance 43)	“Dengar gak?” (utterances 43)	Reduction
44	“Come on!” (utterance 44)	“Ayoo..tunggu apalagi?..” (utterance 44)	Amplification
45	“Your money or your life!” (utterance 45)	“Mana emasmu cepat!..” (utterance 45)	Established equivalence
46	“Do you suppose these are bandits?” (utterance 46)	“Mungkin itu namanya garong_ya..” (utterance 46)	Established equivalence
47	“Very likely..” (utterance 47)	“Kali!” (utterance 47)	Variation
48	“Metallugrix must be doing well” (utterance 48)	“Sepupuku chluturix cukup kaya ya..” (utterance 48)	Discursive creation
49	“Yes he is” (utterance 49)	“Oohhh yaaa!” (utterance 49)	Substitution
50	“What does he do with all the Gold coins he gets for his sickle?” (utterance 50)	“Buat apa emas yang di terima sebagai pengganti sabit emasnya itu ya?” (utterance 50)	Modulation
51	“Oh, he makes more sickles” (utterance 51)	“Buat sabit emas baru lagi..” (utterance 51)	Established equivalence
52	“I hope we aren’t going to meet too many more bandits on the way. It does cut down our average speed.” (utterance 52)	“Huuu! Mudah-mudahan kita tidak dihadap garong banyak2, ya..ya! biar bagaimanapun mereka bikin kita jengkelkan?” (utterance 52)	Modulation

53	“Night is falling, Obelix. There`s an inn near here called the contrite Barbarians we`ll stop there..” (utterance 53)	“Wah sudah malam Obelix, kita nginap di losmen Garong tobat ya!” (utterance 53)	Established equivalence
54	“This inn is famous for it`s speciality Roast Boar!” (utterance 54)	“Celeng panggangnya cukup terkenal, mau coba?” (utterance 54)	Amplification
55	“Roast or just served raw as a simple little salad, boar is my favourite food!” (utterance 55)	“Asal celeng deh! Dipanggang boleh di goreng boleh..” (utterance 55)	Reduction
56	“WELCOME! YOU WANT A ROOM?” (utterance 56)	“Selamat datang,,silahkan duduk,,mau nginap disini ya.?” (utterance 56)	Established equivalence
57	“That`s right and two boars.” (utterance 57)	“Betul! Bikin dua celeng panggang..” (utterance 57)	Amplification
58	“Two for me to!” (utterance 58)	“Aku juga celeng panggang dua!” (utterance 58)	Amplification
59	“You can take our luggage to our room.” (utterance 59)	“Tolong ya itu bawa ke kamar kami!” (utterance 59)	Literal
60	“And where are you going like that?” (utterance 60)	“Habis dari sini kalian mau kemana sih?” (utterance 60)	Discursive creation
61	“To Lutetia” (utterance 61)	“Lutetia.” (utterance 61)	Literal Translation Technique
62	“Aaaah! Lutetia!” (utterance 62)	“AAAHH! Lutetia.” (utterance 62)	Literal
63	“I`ve just come from Lutetia” (utterance 63)	“Aku baru saja dari sana” (utterance 63)	Literal
64	“Have you?” (utterance 64)	“Ooo, begitu” (utterance 64)	Substitution
65	“A beautiful city, Lutetia but dangerous, very dangerous!” (utterance 65)	“Kotanya indah, tapi <u>penuh</u> bahaya, <u>sungguh</u> ! Penuh bahaya” (utterance 65)	Literal Translation Technique
66	“Oh, come! We`re only going there to buy a sickle.” (utterance 66)	“Peduli amat! Kami Cuma mau beli sabit...” (utterance 66)	Variation Technique
67	“A sickle? Sickles are in short supply in Lutetia just now.” (utterance 67)	“Sabit! Wah! Sulit di cari sekarang! Di Lutetia lagi! Sulit” (utterance 67)	Established equivalence

68	“Don` t worry we know where to go!” (utterance 68)	“Kami sudah punya alamatnya” (utterance 68)	Established equivalence
69	“Anf Miderschen!” (utterance 69)	“Selamat jalan..” (utterance 69)	Substitution
70	“Hey, Asterix why do you think that traveler told us sickles were in short supply in Lutetia?” (utterance 70)	“Apa benar di Lutetia, menurut kata pelancong tadi malam, sabit emas sulit di cari?” (utterance 70)	Established equivalence
71	“No, idea Obelix” (utterance 71)	“Tauk!” (utterance 71)	Variation
72	“Let`s enjoy our journey, we can worry about that later” (utterance 72)	“Lebih baik bersenang-senang dahulu,cemas-cemas kemudian.” (utterance 72)	Established equivalence
73	“The romans are ruining the landscape with all these modern buildings!” (utterance 73)	“Puah! Gara-gara bangunan modern seperti itu, orang Romawi telah merusak keindahan alam.” (utterance 73)	Amplification
74	“Look Obelix!” (utterance 74)	“Obelix! Lihat” (utterance 74)	Literal
75	“Lutetia!” (utterance 75)	“Lutetia!” (utterance 75)	Literal
76	“Isn` t big!” (utterance 76)	“Wah! Wah! Besar sekali kotanya ya!” (utterance 76)	Amplification
77	“What a lot of people! Fancy living here! Talk about pollution!” (utterance 77)	“Puah! Banyaknya orang disini! Bagaimana bisa hidup dengan udara yang pengap seperti ini?” (utterance 77)	Discursive Creation
78	“Let`s find Metallugrix`s house as fast as we can” (utterance 78)	“Kita cari dulu rumah chluturix!” (utterance 78)	Established equivalence
79	“Out the way there Barbarian!” (utterance 79)	“Minggir budug!” (utterance 79)	Variation
80	“Who do you think you are Ben Hur?” (utterance 80)	“Emangnya Ben hur” (utterance 80)	Established equivalence
81	“We`ll ask that fisherman, he doesn` t look to busy” (utterance 81)	“Yuk kita tanya orang yang sedang mancing kelihatannya dia tenang-tenang” (utterance 81)	Established equivalence
82	“Are they biting?” (utterance 82)	“Dapat?” (utterance 82)	Discursive creation

83	“What with all the muck people are throwing into the river, there aren’t any fish left. I’ve caught nothing but empty Amphoras all,morning” (utterance 83)	“Semua orang buang sampah sembarangan di kali terang saja ikannya pada lari. Dari pagi aku cuma dapat botol-botol kosong seperti ini” (utterance 83)	Established equivalence
84	“Do you know the way to Metallugrix` house, please?” (utterance 84)	“Di mana chlaturix tinggal?” (utterance 84)	Established equivalence
85	“The sickle dealer? Third on the right.” (utterance 85)	“Chlaturix pedagang sabit emas? Itu! Jalan ketiga kekanan.” (utterance 85)	Established equivalence
86	“Looks as if no one`s at home!” (utterance 86)	“Kok sepi ya!” (utterance 86)	Established equivalence
87	“Who are you looking for?” (utterance 87)	“Cari siapa?” (utterance 87)	Literal translation technique
88	“He`s not there anymore! And if you take my advice you won’t hang around either!” (utterance 88)	“Dia tidak tinggal disitu lagi, lebih baik kalian cepat pergi dari sini, dengarlah nasihatku” (utterance 88)	Established equivalence
89	“Come on! Let`s break down the door!” (utterance 89)	“Dobrak saja pintunya” (utterance 89)	Amplification
90	“Carefull! There are roman patrols about..” (utterance 90)	“Hati-hati ada patrol!” (utterance 90)	Established equivalence
91	“We`re here to buy a sickle, not to get into trouble!” (utterance 91)	“Kita kesini cari sabit, bukan cari gara-gara___Obelix” (utterance 91)	Discursive Creation
92	“Let`s ask the landlord in there..” (utterance 92)	“Kita tanya lagi kesitu.” (utterance 92)	Established equivalence
93	“What`ll it be?.” (utterance 93)	“Mau minum apa?” (utterance 93)	Discursive creation
94	“Two mugs, of beer, well drawn” (utterance 94)	“Bir dua!” (utterance 94)	Reduction
95	“You must be from the seaside up north” (utterance 95)	“Kalian datang dari daerah pantai, kan?” (utterance 95)	Literal Translation Equivalence
96	How can you tell? (utterance 96)	“Kok tahu?” (utterance 96)	Variation

97	“From your menhir, I’ve got a good eye for these little details.” (utterance 97)	“Dari batu menhir yang kalian bawa itu , betul kan?” (utterance 97)	Established equivalence
98	“I’m Avernian my self, I come from near Georgova” (utterance 98)	“Aku sendiri asli Arvena, dekat Syergova..” (utterance 98)	Amplification
99	“Tell me friends, do you know Metallurgix? The sickle dealer?” (utterance 99)	“Kenal chlaturix pedangang sabit emas?” (utterance 99)	Established equivalence
100	“Metallugrix?” (utterance 100)	“Apa chlaturix?” (utterance 100)	Compensation
101	“I don’t know anyone of that name! drink up! It’s closing time!” (utterance 101)	“Belum pernah aku mendengar nama itu..cepat habiskan bir kalian, kedaiku sudah mau tutup!” (utterance 101)	Established equivalence
102	“What do you want?” (utterance 102)	“Siapa?” (utterance 102)	Established equivalence
103	“I’ve come to warn you there are two men looking for Metallugrix.” (utterance 103)	“Ada dua orang datang ketempatku mencari chlaturix” (utterance 103)	Modulation
104	“Metallugrix.? Well, well,,and what are these men like?” (utterance 104)	“Chlaturix? Bagaimana ciri-cirinya?” (utterance 104)	Established equivalence
105	“No special distinguishing marks. A fat gaul and a little gaul” (utterance 105)	“Wah! Apa ya! Yang jelas yang satu tinggi yang lain kecil” (utterance 105)	Discursive creation
106	“Oh, yes I forgot one of them carries a menhir about with him” (utterance 106)	“Aaah ya! Saya lupa,, yang satunya selalu membawa menhir..” (utterance 106)	Literal
107	“A menhir” (utterance 107)	“Aaaa? Menhir?” (utterance 107)	Compensation
108	“Right, clear off and keep your mouth shut if you want to stay alive!” (utterance 108)	“Baik sekarang cepatlah menyingkir dari sini kalo kamu masi sayang nyawa” (utterance 108)	Discursive creation

109	“Don’t worry I’ll be dumb as a dolmen” (utterance 109)	“Tobaatt! Tobaatt! Sabar sedikit kenapa sih, jangan takut! Mulutku akan ku tutup rapi-rapi” (utterance 109)	Variation
110	“Now to try find these two nosey parkers.” (utterance 110)	“Dia manusia sontoloyo itu harus segera aku cari.” (utterance 110)	Discursive creation
111	“By Belenos, I think I’m in luck” (utterance 111)	“Demi Belenos keberuntungan selalu menyertaiku!” (utterance 111)	Substitution
112	“This is serious, if our Druid is to attend the conference in the forest of the carnutes. We must get hold of a sickle for him. It’s urgent!” (utterance 112)	“Kalau kita pulang tanpa membawa sabit, dukun panoramix tak akan bisa hadir ke rimba carnutes,,bisa gawat ya!” (112)	Literal
113	“And we must get hold of boar for me, that is urgent too..” (utterance 113)	“Aku justru menghawatirkan nasib chluturix.” (utterance 113)	Discursive Creation
114	“You make me sick, going on about boars all the time! (utterance 114)	“Kau tidak melihat sesuatu yang aneh disini?” (utterance 114)	Discursive Creation
115	“And you bore me going on about sickles!” (utterance 115)	“Ya! Logatnya!” (utterance 115)	Variation technique
116	“So sorry, how clumsy of me!” (utterance 116)	“Aduhh! Maaf!” (utterance 116)	Variation technique
117	“Don’t mention it!” (utterance 117)	“Aaaahh, nggak apa!” (utterance 117)	Variation
118	“It was nothing!” (utterance 118)	“Nggak apa! Nggak apa!” (utterance 118)	Variation
119	“ You look like strangers to our great city. Perhaps I can help you?” (utterance 119)	“ Kalian orang asing disini ya. Ada yang bisa kubantu?” (utterance 119)	Modulation
120	“ We’re looking for Metallugrix?” (utterance 120)	“ Kami mencari Chluturix” (utterance 120)	Literal
121	“Metallugrix? Why? He is my best friend! What do you want him for?” (utterance 121)	“Chluturix? Wah! Dia sahabat karibku, kenapa kalian mencarinya? Ada perlu?” (utterance 121)	Established equivalence

122	“What a lucky coincidence” (utterance 122)	“Wah! Kebetulan sekali, ya” (utterance 122)	Established equivalence
123	“We want to buy a golden sickle from him” (utterance 123)	“ Kami mau membeli sabit emas pada Chludurix” (utterance 123)	Literal
124	“Excellent, excellent!” (utterance 124)	“ Ooo, begitu” (utterance 124)	Variation technique
125	“Metallugrix has retired and left Lutetia.” (utterance 125)	“ Chludurix sudah pensiun, dia sudah tidak tinggal di sini lagi” (utterance 125)	Amplification
126	“ Oh, dear” (utterance 126)	“ Oooo” (utterance 126)	Substitution
127	“But never mind, you come with me. I can get you a sickle at a very competitive price” (127)	“Tapi jangan khawatir.. aku juga punya sabit.. harganya agak miring” (127)	Established equivalence
128	“ Well the thing is,,” (utterance 128)	“Tapi..” (utterance 128)	Discursive creation
129	“ And what am I going to do with my menhir” (utterance 129)	“ Menhirku ini enak nya diapain ya?,,” (utterance 129)	Transposition
130	“Would you like to leave your things?” (utterance 130)	“Taruhlah barang bawaanmu itu disini..” (utterance 130)	Established equivalence
131	“A table for three, not to near the bards..” (utterance 131)	“Meja untuk tiga orang , jangan terlalu dekat panggung..” (utterance 131)	Literal
132	“By all means, follow me, please...” (utterance 132)	“Beres! Mari ikut aku. “(utterance 132)	Literal
133	“Beer?” (utterance 133)	“Mau bir?” (utterance 133)	Amplification
134	“ No,goats milk for me” (utterance 134)	“ <u>Ah</u> gak! Susu kambing saja” (utterance 134)	Discursive Creation
135	“ A nice fat boar, please” (utterance 135)	“ Aku mau celeng panggang satu yang gemuk” (utterance 135)	Amplification
136	“ Sorry boar’s off, so is the goat’s milk.” (utterance 136)	“ Hoo, disini gak ada celeng..” (utterance 136)	Discursive creation
137	“ Never mind” (utterance 137)	“ ya sudah nggak apa” (utterance 137)	Variation technique
138	“ Where are the sickle” (utterance 138)	“Dimana sabitmu?” (utterance 138)	Literal

139	“Wait a moment, I’ll be back directly..” (utterance 139)	“Tunggu sebentar aku pergi dulu..” (utterance 139)	Established equivalence
140	“I’m Navisatrix, the owner of this establishment. My friends Chlovofarlix here tells me you’re looking for golden sickle?” (utterance 140)	“Kenalkan aku shemukphendix, pemilik kedai ria ini, chlanamchlotorix bilang, kalian mau men cari sabit emas?” (utterance 140)	Amplification
141	“ As a matter of fact” (utterance 141)	“ Begitulah” (utterance 141)	Established equivalence
142	“I can get you a really top quality sickle..3000 Gold coins, right? “(utterance 142)	“Sabit istimewa harganya Cuma 3000 keping emas, mau?” (utterance 142)	Established equivalence
143	“What? I’ve only got 100 gold coins, that’s a fair price for a sickle!” (utterance 143)	“Gila, uangku Cuma 100 keping. Biasanya harganya Cuma segitu kan?” (utterance 143)	Compensation
144	“Take it or leave it! With the Druids’ conference so close, sickles can’t be had for love or money In Lutetia.” (utterance 144)	“Terserah! Mau ambil silahkan. Mau tidak silahkan. Setan dugal sudah semakin mendekat..... makanya di Lutetia sabit emas sulit di cari..” (utterance 144)	Established equivalence
145	“It’s bare-faced robbery, that’s what!” (utterance 145)	“Kau ini benar-benar pemeras tulen, maling..” (utterance 145)	Established equivalence
146	“You needn’t bring anymore small-timers into this establishment!” (utterance 146)	“Chalanamlotorix! Usir orang kroco sialan ini dari rumahku!” (utterance 146)	Variation
147	“Who’s a small-timer?” (utterance 147)	“Siapa yang salah?” (utterance 147)	Established equivalence
148	“You are a small-timer, that’s who!” (utterance 148)	“Kamu! siapa lagi?” (utterance 148)	Discursive creation
149	“Wait for me! Wait for me” (utterance 149)	“Eeeh Asterix, tunggu aku lho ya!” (utterance 149)	Established equivalence
150	“ My menhir, please,,” (utterance 150)	“ Mau ambil menhirku” (utterance 150)	Transposition technique
151	“That’ll be two bronze coins..” (utterance 151)	“Bayar dulu dua keping perunggu.” (utterance 151)	Discursive Creation

152	“Come on, then! Carry on playing, bards!” (utterance 152)	“Ajiak.blff! yang nyanyi terus nyayi.” (utterance 152)	Discursive creation
153	“Asterix, can you lend me two bronze coins, please?” (utterance 153)	“Asterix? Punya dua keeping perunggu?” (utterance 153)	Established equivalence
154	“Thanks! Wait for me, won’t you?” (utterance 154)	“Makasih! Eee...tunggu!” (utterance 154)	Reduction
155	“Here you are.” (utterance 155)	“Nih uangnya!” (utterance 155)	Discursive creation
156	“I’m coming! Are there any left?” (utterance 156)	“Tunggu aku Asterix! Masih ada yang tertinggal.” (utterance 156)	Literal
157	“Don’t forget that I owe you a couple of bronze coins..” (utterance 157)	“Utang dua keeping perunggu dulu ya,” (utterance 157)	Established equivalence
158	“Oh, that’s alright, between friend..” (utterance 158)	“Alaa, ama teman kog gitu!” (utterance 158)	Substitution
159	“Cave! A roman raid! They are after us!” (utterance 159)	“Patroli” (utterance 159)	Discursive creation
160	“And all raids lead to rome and the circus maximus! Let’s get out of here!” (utterance 160)	“Cabut Blehh!” (utterance 160)	Discursive creation
161	“What’s up? Is it over already?” (utterance 161)	“Lho kog sudah?” (utterance 161)	Established equivalence
162	“By Jupiter! Anyone might think we were in pompeii!” (utterance 162)	“Demi yupiter kaya di pompeii saja.” (utterance 162)	Established equivalence
163	“Shall we carry on?” (utterance 163)	“Yuk terus yuk!” (utterance 163)	Established equivalence
164	“No it would be better to explain!” (utterance 164)	“Sudah! Lebih baik kita jelaskan masalahnya.” (utterance 164)	Amplification
165	“Did you do all this?” (utterance 165)	“Kalian gara-garanya ya!” (utterance 165)	Discursive creation
166	“Yes, and we were very restrained!” (utterance 166)	“Itu saja masi untung kami masi sabar.” (utterance 166)	Established equivalence

167	“Follow me, you can give an account of yourselves to the centurion.” (utterance 167)	“Ayo sekarang ikut aku jelaskan perkaranya kepada pak bos!” (utterance 167)	Established equivalence
168	“Vade Retro! Move along there! Vade retro!” (utterance 168)	“Mundur,,minggir jangan menutupi jalan” (utterance 168)	Established equivalence
169	“What’s going on?” (utterance 169)	“Ada apa?” (utterance 169)	Literal
170	“These two man have broken up Navishtrix’s place.” (utterance 170)	“Dua orang ini telah menghancurkan leburkan isi kedai milik chemurpendix.” (utterance 170)	Amplification
171	“Hey, if I get it right a centurion is higher up than a Decurion?” (utterance 171)	“Asterix, mana yang lebih berkuasa? Pak bos? Apa bu bos?” (utterance 171)	Discursive creation
172	“Ten times higher up!” (utterance 172)	“Asterix, mana yang lebih berkuasa? Pak boss? Apa bu boss?”	Discursive creation
173	“That’s a good job well done! Throw these two gauls into prison, we may pass sentence on them, if we ever get around, to it..” (utterance 173)	“Sebaiknya masukkan kerangkeng kedua manusia biadab ini...,mereka akan diadili..kapan-kapan..” (utterance 173)	Established equivalence
174	“By Toutatis! I’ve about enough of this! Look here!” (utterance 174)	“Demi Toutatis! kesabaranku sudah hampir habis nih!” (utterance 174)	Discursive Creation
175	“Silence gaul! I fear I am about to break the pax romana!!” (utterance 175)	“Diam Galia gila! Peduli setan belalang! Akan ku obrak-abrik kedamaian Romawi!” (utterance 175)	Variation
176	“Oh do you?” (utterance 176)	“Oh ha?!” (utterance 176)	Substitution
177	“Yes I do!!!” (utterance 177)	“Ya!” (utterance 177)	Substitution
178	“Shall we get them? Shall we get them?” (utterance 178)	“Cepat dikit Asterix, cepetan..” (utterance 178)	Discursive creation
179	“Pax, gentlemen,pax! (utterance 179)	“Berdamailah tuan-tuan, berdamailah..” (179)	Discursive creation
180	“All this shouting is upsetting the perfect’s	“Pak Walikota berhenti makan siang gara-gara kalian	Discursive creation

	dinner. He wants you to go and explain what's up.." (utterance 180)	berkelahi.. kalian harus datang sendiri menjelaskan perkaranya.." (utterance 180)	
181	"Now look what you've done! You've upset the perfect of Lutetia! Now you'll have to explain your selves to him!" (utterance 181)	"Gawat! Kalian telah menyebabkan Pak Walikota berhenti makan siang..kalian harus segera pergi kerumahnya ...jelaskan masalahnya.." (utterance 181)	Discurve creative
182	"I suppose the next one up from a centurion is a Millurion?" (utterance 182)	"Diatas pak bos ada bu bos di atas bu bos? Nak bos,ya?" (utterance 182)	Reduction
183	"Who are this people disturbing my meal?" (utterance 183)	"Siapa yang telah berani mengganggu makan siangku!" (utterance 183)	Established equivalence
184	"Gauls, some Gauls have been having a punch up?" (utterance 184)	"Orang Galia ini ..perkelahian antar mereka sendiri" (utterance 184)	Established equivalence
185	"I'm tired of Gauls. They're always fighting, it's such a bore.." (utterance 185)	" Cape aku mendengarnya,, mereka Cuma tahu bertengkar, berkelahi, gebuk-gebukkan, bosan aku" (utterance 185)	Amplification
186	"These two Gauls have broken up Navishtrix's place." (utterance 186)	"Dua orang Galia ini telah menghancurkan kedai milik Chemurphendix.!" (utterance 186)	Established equivalence
187	"Had a drop too much beer, eh?" (utterance 187)	"Kebanyakan minum bir ya!" (utterance 187)	Established equivalence
188	"No, we were just trying to buy a Golden Sickel for our Druid." (utterance 188)	"Tidak! Kami Cuma ingin membeli sabit emas untuk dukun kami.." (utterance 188)	Literal Translation technique
189	"I always thought Navishtrix was mixed up in this sickle trafficking business.." (utterance 189)	" Aku sudah curiga si Chemukphendix melibatkan diri dalam perdagangan gelap sabit emas,," (utterance 189)	Established equivalence
190	"All right, all right, release these gauls, I find them tiring..what a bore,,what a bore.." (utterance 190)	"Sudahlah! Aku capek,, bebaskan Galia-Galia itu..aku capek..pee...pee" (utterance 190)	Established equivalence

191	“What’s all this about a sickle trafficking business? (utterance 191)	“ Apa yang dimaksud dengan perdagangan sabit emas” (utterance 191)	Established equivalence
192	“ how very perspicacious of you, o surplus dairi produs” (utterance 192)	“ MakhanTERSITUS..firasat anda memang benar- benar hebat” (utterance 192)	Discursive creation
193	“Oh, there is a gang of Golden Sickle traffickers in Lutetia. Sickles are in great demand, because of the conference in the forest of the Carnutes..” (utterance 193)	“Di Lutetia ada komplotan penyelundup sabit emas yang banyak di cari untuk setan dugal di Carnutes..” (utterance 193)	Established equivalence
194	“What did he mean, what a boar? I can’t see one anywhere..” (utterance 194)	“Dia bilang apa tadi? Aku cape,,pee,,pee..jualan tape dia ya” (utterance 194)	Discursive creation
195	“So now they have the monopoly, especially Metallugrix disappeared without leaving any forwarding address..” (utterance 195)	“Sejak Chludurix lenyap, komplotan itu memegang emas..Chludurix hilang monopoli perdagangan sabit, tanpa pesan.” (utterance 195)	Established equivalence
196	“But then perhaps they’ ve kidnapped Metallugrix?” (utterance 196)	“Kalau begitu, mungkin Chludurix di culik komplotan itu ya..” (utterance 196)	Modulation
197	“Kidnapped or murdered..well..of you go, and I don’t want to see any more of you!” (utterance 197)	“Diculik atau mungkin sudah di bunuh ..alaaa...sudah sana pergi! Jangan balik lagi ke sini..” (utterance 197)	Established equivalence
198	“Poor cousin Metallugrix!” (utterance 198)	“Chludurix jelek benar nasibmu! Ihik..ihik..” (utterance 198)	Variation technique
199	“We’ll find him Obelix, for a start, what does your cousin look like?” (utterance 199)	“Nanti chludurix pasti kita temukan kembali..oiya bagaimana ciri-cirinya sepupumu itu?(utterance 199)	Modulation
200	“What does he look like? I’ve no idea. I’ve never set eyes on him.” (utterance 200)	“Ciri-cirinya? mana aku tahu? Lihat saja belum!(utterance 200)”	Established equivalence
201	“Let’s go back to his house. We might find a	“Kita kerumahnya saja..mungkin ada petunjuk	Established equivalence

	clue there..." (utterance 201)	disana.."(utterance 201)	
202	"so we might, now can I be expected to know what he looks like when I've never seen him..? sometimes Asterix just doesn't stop to think " (utterance 202)	"betul juga! Mana mungkin aku tahu ciri-cirinya chluturix ..lihat saja belum..kadang-kadang asterix dogol juga!" (utterance 202)	Established equivalence
203	"The doors locked, of course.." (utterance 203)	"Pintunya tutup, nggak heran.." (utterance 203)	Established equivalence
204	" Leave it to me, I'll open it" (utterance 204)	"Minggir! Biar kubuka sebentar." (utterance 204)	Established equivalence
205	" There you are" (utterance 205)	" silahkan masuk, tuan" (utterance 205)	Discursive creation
206	"What a mess! That's funny, we're rather tidy in my family" (utterance 206)	"Wah! Wah! Berantakan! Awut-awutan! Padahal di keluargaku yang seperti ini tabu." (utterance 206)	Amplification
207	"Get up, Obelix! It's time to start our investigation!" (utterance 207)	"Bangun Obelix! Kita harus segera mulai mencari chluturix." (utterance 207)	Literal
208	" That's right we must find Metallugrix" (utterance 208)	"Dia harus kita ketemukan!" (utterance 208)	Modulation
209	"Let's go back to the Arvenian in wine shop . I'm sure he knows something!" (utterance 209)	"Yuk kita Tanya pedagang Arvena yang disana mungkin tahu sesuatu." (utterance 209)	Established equivalence
210	"Could you tell us where to find Arvenian who.." (utterance 210)	"Maaf liat orang Arvena yang.." (utterance 210)	Discourse creation
211	"That's crazy gaul who sold me this place for a handful of bronze coins! It's under new management now, but you won't be dissaponted!" (utterance 211)	" Orang itu sudah menjual tokonya kepadaku...hanya segenggam uang perunggu" (utterance 211)	Discursive creation
212	"Do you know where the Arvenian has gone?" (utterance 212)	"Orang itu kemana perginya?" (utterance 212)	Established equivalence

213	“ Thanks” (utterance 213)	“Oke!” (utterance 213)	Substitution
214	“ Take a Roman road VII” (utterance 214)	“Ambil jalan Romawi VII.” (utterance 214)	Literal
215	“ What a lot of traffic” (utterance 215)	“Walah-walah ramainya!” (utterance 215)	Amplification
216	“ That’s what call real driving!” (utterance 216)	“ Itu baru yang namanya ngebut” (utterance 216)	Literal translation
217	“ What’s the matter? What do you want?” (utterance 217)	“ Apa-apaan sich, kalian mau apa?” (utterance 217)	Variation technique
218	“ Nobody at home”(utterance 218)	“lho! Sepi!” (utterance 218)	Variation technique
219	“By Minerva! you again!” (utterance 219)	“Demi Minerva! Masyaallah kalian lagi” (utterance 219)	Literal
220	“Come on, move on!” (utterance 220)	“ Ayo jalan” (utterance 220)	Reduction
221	“No, Obelix, not just now.” (utterance 221)	“Sabar! Jangan sekarang..” (utterance 221)	Discursive creation
222	“Hullo what are you inside for?” (utterance 222)	“ kenapa kalian disini” (utterance 222)	Established equivalence
223	“ Under the dolmen?” (utterance 223)	“ Di bawah batu dolmen?” (utterance 223)	Literal
224	“ It’s a clue. Only a slight clue! But a clue! Let’s get out of here!” (utterance 224)	“Yah sedikit-tidak-tidaknya ada petunjuk, meskipun masih kabur, ayo kita cepat keluar dari sini.” (utterance 224)	Established equivalence
225	“ They’ve demolished a house, the prison door and seven legionaries!” (utterance 225)	“ kedua orang ini telah menghancurkan satu rumah, pintu penjara dan tujuh prajurit.” (utterance 225)	Established equivalence
226	“ I found almost amusing. It’s quite a good! As a reward, I shall set these two gauls free!” (utterance 226)	“ senang sekali aku mendengarnya sebagai hadiah..mereka di bebaskan..” (utterance 226)	Established equivalence
227	“ It won’t be easy” (utterance 227)	“ Rada sulit ya..” (utterance 227)	Established equivalence
228	“ Poor things!” (utterance 228)	“ Kasihan ya.” (utterance 228)	Established equivalence
229	“ We should be able to get some information over there” (utterance 229)	“ Mungkin kita bisa tanya disitu.” (utterance 229)	Discursive creation

	229)		
230	“ Do you want to see our beautiful city?” (utterance 230)	“ Mau putar kota?” (utterance 230)	Discursive creation
231	“ No, we want to see some dolmens!” (utterance 231)	“ Tidak! Kami Cuma ingin melihat-lihat batu dolmen.” (utterance 231)	Variation technique
232	“ Surely there must be at least one!” (utterance 232)	“ aku yakin setidaknya-tidaknya pasti ada satu..” (utterance 232)	Literal translation technique
233	“ Just the job! Take us to that forest!” (utterance 233)	“ Bagus! Antarkan kami kesana!” (utterance 233)	Discursive creation
234	“ No! thank you!” (utterance 234)	“Tidak! Makasih!” (utterance 234)	Substitution
235	“ Let’s go and find that forest over where the sun sets..” (utterance 235)	“ Mari kita cari hutan tempat matahari terbenam..” (utterance 235)	Literal
236	“ That’s nice of him!” (utterance 236)	“ Dia baikan ya?” (utterance 236)	Discursive creation
237	“ You ‘re not afraid of coming across wolves, are you?” (utterance 237)	“ Kamu tidak takut ketemu srigala?” (utterance 237)	Literal translation technique
238	“ We’ll probably come across bandits too!” (utterance 238)	“kita bakal ketemu perampok juga” (utterance 238)	Established equivalence
239	“ Where are you off to?” (utterance 239)	“ Kalian mau kemana?” (utterance 239)	Discursive creation
240	“ The forest” (utterance 240)	“ Kehutan” (utterance 240)	Literal
241	“ Speak for yourselves! I’m gaul and I’m afraid” (utterance 241)	“ Boong aku juga galia tapinya aku takut” (utterance 241)	Established equivalence
242	“ Shall we have a bet?” (utterance 242)	“ Taruhan yuk!” (utterance 242)	Established equivalence
243	“ If it’s wolves, you buy a round of beer, if it’s bandit, I will” (utterance 243)	“ Kalau duluan srigalanya kamu traktir aku bir, kalau rampoknya aku yang bayar!” (utterance 243)	Established equivalence
244	“ Wolves, I won” (utterance 244)	“ Srigala, aku menang!” (utterance 244)	Literal
245	“ What did I tell you” (utterance 245)	“ Apa kubilang!” (utterance 245)	Literal
246	“ What did I tell you?” (utterance 246)	“ Betul tidak kataku” (utterance 246)	Established equivalence

247	“ You’ve still lost the bet, smarty” (utterance 247)	“ Jahat! Ngaku kalah saja, obelix!” (utterance 247)	Established equivalence
248	“ Very kind of you!” (utterance 248)	“ Kalian memang baik hati!” (utterance 248)	Established equivalence
249	“ Shall we get him back?” (utterance 249)	“ Dikejar nggak enaknya?” (utterance 249)	Discursive creation
250	“ There’s no need, we’ll find it ourselves quite easily.” (utterance 250)	“ Allaa.. nggak usah! Paling-paling nanti ketangkep lagi!” (utterance 250)	Discursive creation
251	“ I can’t see a thing and it’s raining” (utterance 251)	“ Wah! Gelapnya! Hujan lagi!” (utterance 251)	Established equivalence
252	“ You’re right, Obelix. I’m completely lost! Let’s shelter here.” (utterance 252)	“ Kita sudah kehilangan arah! Lebih baik berteduh disini.” (utterance 252)	Established equivalence
253	“ The rains stopping and the moon coming out.” (utterance 253)	“ Habis hujan, terbitlah bulan” (utterance 253)	Established equivalence
254	“ Yes, but we’re lost” (utterance 254)	“ Betul! Tapi kita tersesat!” (utterance 254)	Established equivalence
255	“ I’m starting to wonder whether we shall ever find that dolmen” (utterance 255)	“ Aku jadi ragu apakah batu dolmennya bisa kita temukan?” (utterance 255)	Modulation
256	“ Poor Metallugrix! We’ll never be able to rescue him now!” (utterance 256)	“ Byuuuh..byuhh.byuhh, Chluturix, malang benar nasibmu! Kami tak dapat menyelamatkanmu,,uhuk..uhuk!” (utterance 256)	Established equivalence
257	“ Wait a minute! What’s this is?” (utterance 257)	“ eee,,tunggu” (utterance 257)	Reduction
258	“ Sniff!” (utterance 258)	“ ihik..ihik..” (utterance 258)	Substitution
259	“ It’s the dolmen, Obelix, we’ve found it!” (utterance 259)	“ Ini dolmennya Obelix! Lihat kita berhasil menemukannya!” (utterance 259)	Amplification
260	“ This is it! Look! The big Oak tree!” (utterance 260)	“ Betul! Lihat disana itu,,pohon Ara raksasa..” (utterance 260)	Amplification
261	“ Metallugrix is rescued! We’ve rescued Metallugrix” (utterance 261)	“ Chkuturix dapat diselamatkan! Horeee!..” (utterance 261)	Literal translation
262	“ Now, what do we do,	“Sekarang apa yang akan kita	Literal

	Asterix?" (utterance 262)	lakukan?" (utterance 262)	
263	" This dolmen is a rendezvous for sickle-traffickers. We're going to lie in wait and watch" (utterance 263)	" Ditempat ini bandit dan penyelundup saling bertemu lebih baik kita bersembunyi dulu" (utterance 263)	Established equivalence
264	" Wake up Obelix, someone's coming" (utterance 264)	" Bangun Obelix, ada orang datang" (utterance 264)	Literal
265	" It's chonogarlix, shall we get him?" (utterance 265)	" Itu Chlanamlorotix, yuk turun" (utterance 265)	Discursive creation
266	" No, Obelix quite!" (utterance 266)	" ssh,,tunggu dulu Obelix" (utterance 266)	Established equivalence
267	" Why don't we get him?" (utterance 267)	" Apa alasannya coba?" (utterance 267)	Discursive creation
268	" sshh..Obelix!" (utterance 268)	" pssst!" (utterance 268)	Substitution
269	" If you don't explain, I'm going to get him, and then I'm going to sulk" (utterance 269)	" Kalau psst,,psst terus! aku turun! Biarin! Aku ngambek" (utterance 269)	Discursive creation
270	" I want to know where he's going, Obelix, now shut up! Let's watch him" (utterance 270)	" Soalnya aku mau lihat kemana dia pergi, sekarang diamlah! Kita awasi dia" (utterance 270)	Modulation
271	" He's disappeared" (utterance 271)	" Dia hilang! Musnah!" (utterance 271)	Amplification
272	" It's your fault Obelix, you stopped me watching him!" (utterance 272)	" Ah, kau sih Obelix! Kau menghalangi pandangan mataku" (utterance 272)	Established equivalence
273	" You should have let me get him!" (utterance 273)	" Coba tadi aku boleh turun" (utterance 273)	Discursive creation
274	" These footprints lead nowhere,," (utterance 274)	" Aneh! jejaknya berhenti disini" (utterance 274)	Literal translation technique
275	" Perhaps there's some sort of trapdoor" (utterance 275)	" Mungkin ada jalan keluar" (utterance 275)	Established equivalence
276	" I'll have a look" (utterance 276)	" Biar aku yang cari" (utterance 276)	Literal translation technique
277	" I've found it" (utterance 277)	" Ketemu Asterix!" (utterance 277)	Modulation

278	“ Wait for me Obelix, I just take a swig of magic potion” (utterance 278)	“ Tunggu Obelix, aku minum jamu manjur, sebentar” (utterance 278)	Established equivalence
279	“ ..And here I come” (utterance 279)	“ Tunggu,,” (utterance 279)	Discursive creation
280	“ Shall we take the subway?” (utterance 280)	“ Kita masuk kesana yuk” (utterance 280)	Discursive creation
281	“ Let’s do that” (utterance 281)	“ yuk” (utterance 281)	Discursive creation
282	“ There’s a light down there” (utterance 282)	“ Ada cahaya, lihat” (utterance 282)	Established equivalence
283	“ May the sky fall on my head! Golden sickle! Thousand of golden sickle” (utterance 283)	“ Biarlah langit menimpa kepalaku,,oh! Sabit emas!,,jumlahnya tak terhitung, ribuan..” (utterance 283)	Established equivalence
284	“ I’d even say dozen of golden sickle” (utterance 284)	“ Menurut pendapatku jumlahnya puluhan” (utterance 284)	Amplification
285	“ Interested in our sickle depot,ehh” (utterance 285)	“ Tertarik pada simpanan kami?” (utterance 285)	Literal translation technique
286	“ Seize them!” (utterance 286)	“ Tangkap mereka!” (utterance 286)	Literal translation technique
287	“ That’s right seize us” (utterance 287)	“ Betul tangkaplah kami” (utterance 287)	Literal translation technique
288	“ goody,,goody,,gumdrops ” (utterance 288)	“ Betul! Betul! Ayo..cepattt...” (utterance 288)	Substitution
289	“ Get them Obelix” (utterance 289)	“ Ayooo..Obelix” (utterance 289)	Discursive creation
290	“ You bet I will, Asterix” (utterance 290)	“ Ayoo juga Asterix” (utterance 290)	Discursive creation
291	“ Are there any left Asterix?” (utterance 291)	“ Masih ada yang tersisa,Asterix?” (utterance 291)	Literal translation technique
292	“ No Obelix you’re just finishing of the last one” (utterance 292)	“ Tidak Obelix! Ini ransommu yang terakhir!” (utterance 292)	Literal
293	“ Let’s get out of here and warn the boss” (utterance 293)	“ Ayooo, cepat lari! Kita lapor pak bos.” (utterance 293)	Established equivalence

294	“ Obelix, I’m a bit worried I can’t find Navistrix!” (utterance 294)	“ Tetapi Obelix! Dimana chemukphudix, aku khawatir” (utterance 294)	Established equivalence
295	“ He can’t have come to any harm, he was here just now” (utterance 295)	“ Padahal dia ada disini tadi!” (utterance 295)	Discursive creation
296	“ Anyway I got Chlovogarlix” (utterance 296)	“ Tapi yang jelas, Chlanamorotix sudah terpegang” (utterance 296)	Modulation
297	“ That’s something” (utterance 297)	“ Ini lagi! Bikin mules” (utterance 297)	Discursive creation
298	“ You lot hop it! We won’t need you anymore” (utterance 298)	“ Ayo yang lain pergi saja! Bikin kotor saja disini” (utterance 298)	Discursive creation
299	“ What happened? Would someone please enlighten me?” (utterance 299)	“ Tapi apa yang sebenarnya telah terjadi disini?” (utterance 299)	Reduction
300	“ Not you, you’ve got some talking to do” (utterance 300)	“ Eeitt,,dilarang pergi,,kamu masih harus bicara” (utterance 300)	Discursive creation
301	“ I will tell you nothing!” (utterance 301)	“ Kututup mulutku rapat-rapat” (utterance 301)	Established equivalence
302	“ Right! Off you go Obelix” (utterance 302)	“ Baik, ayo Obelix!” (utterance 302)	Discursive creation
303	“ I’ll tell you everything!” (utterance 303)	“ Akan ku katakan semuanya” (utterance 303)	Literal
304	“ I don’t know a great deal. This is just an underground store for the sickles. Metallugrix made them, and Navistrix used to bring them here” (utterance 304)	“ Sebenarnya aku tidak tahu apa-apa,,di ruang bawah tanah ini sabit emas chluturix disimpan, Cheupendix yang mengangkutnya ke mari.” (utterance 304)	Literal translation technique
305	“ My cousin Metallugrix, where’s Metallugrix?” (utterance 305)	“ Sepupuku Chluturix dimana.hah?” (utterance 305)	Literal translation technique
306	“ The big boss is keeping him prisoner!” (utterance 306)	“ Ditahan pak bos” (utterance 306)	Established equivalence
307	“ So Navishtrix isn’t the big boss?” (utterance 307)	“ Pemimpin gang bukan Chemuphendix?” (utterance 307)	Modulation

	307)	307)	
308	“ No, but Navishtrix is the only one who knows his identity. By Toutatis may the sky fall on my head if I tell a lie” (utterance 308)	“ Bukan! Tetapi Cuma dia sendiri yang kenal pentolan komplotan. Demi Toutatis biarlah langit menimpaku, kalau aku bohong” (utterance 308)	Literal translation technique
309	“ Let’s go and try to find this big boss! (utterance 309)	“ Ayo kita cari bos Ghemuphendix” (utterance 309)	Modulation
310	“ Right!” (utterance 310)	“ Yuk” (utterance 310)	Variation technique
311	“ What about me? What are you going to do with me?” (utterance 311)	“ Aku mau di apakan?” (utterance 311)	Reduction
312	“ You stay here to look after the sickles. They belong to Metallugrix” (utterance 312)	“ Kau tetap tinggal disini menjaga sabit emas, ingat! Pemiliknya Chludurix” (utterance 312)	Literal translation technique
313	“ Of, course with pleasure!” (utterance 313)	“ Baik, dengan senang hati” (utterance 313)	Literal translation technique
314	“ This stone over the trapdoor will help our friend Chlovogarlix overcome temptation” (utterance 314)	“ Btau besar ini pasti dapat membantu, Chlanmotorix untuk menenangkan diri dari godaan..” (utterance 314)	Literal translation technique
315	“ He does know some nasty swear words” (utterance 315)	“ wah omongannya jorok ya” (utterance 315)	Variation technique
316	“ Let’s get back to Lutetia quickly and try to find Navishtrix! He can lead us to traffickers’ boss” (utterance 316)	“ Kita cepat kembali lagi ke Lutetia, Ghemukphendix harus di cari. Dialah yang harus mengantar kita ke pentolan komplotan” (utterance 316)	Literal translation technique
317	“ Who’ll buy my lettuce? Lovely Lutetia lettuce!” (utterance 317)	“ Mari bu, sayurnya segar..! renyah!” (utterance 317)	Discursive creation
318	“ You know Asterix, I think It’s market day today” (utterance 318)	“ Lagi hari pasaran nih ceritanya!” (utterance 318)	Discursive creation
319	“ I want a steak please!” (utterance 319)	“ Tolong minta dagingnya!” (utterance 319)	Discursive creation
320	“ This is very good	“ Has dalam” (utterance 320)	Discursive

	meat..” (utterance 320)		creation
321	“ Obelix, look there he is!” (utterance 321)	“ Obelix lihat itu makhluknya” (utterance 321)	Literal translation technique
322	“ There he is running that way!” (utterance 322)	“ Dia lari kesana” (utterance 322)	Literal translation technique
323	“ Which way did he go?” (utterance 323)	“ Lewat mana dia, ya? (utterance 323)	Literal translation technique
324	“ What’s all that commotion?” (utterance 324)	“ Ada apa kok rame-rame? (utterance 324)	Established equivalence
325	“ I could say the same thing, roman!” (utterance 325)	“ Aku juga mau bilang begitu!” (utterance 325)	Established equivalence
326	“ Look here, be reasonable..” (utterance 326)	“ Tenang-tenang! Pake otak dikit dong” (utterance 326)	Discursive creation
327	“ No, Obelix. I’m sure we shall be able to explain everything” (utterance 327)	“ Sabar tahan diri, nanti kita akan tahu pemecahannya” (utterance 327)	Discursive creation
328	“ What about my prime steak? Who’s going to pay for my prime steak” (utterance 328)	“ Dagingku! Mana dagingku,,siapa yang akan bayar daging has dalamku?” (utterance 328)	Established equivalence
329	“ Listen, Roman we can explain everything..” (utterance 329)	“ Dengar akan kujelaskan” (utterance 329)	Reduction
330	“ I’ll show you what I’m going to do about your prime” (utterance 330)	“ Mau lihat apa yang akan kulakukan gara-gara daging has dalammu itu?” (utterance 330)	Variation technique)
331	“ Did you catch the thief?” (utterance 331)	“ Malingnya ketemu?” (utterance 331)	Modulation
332	“ No, give me a nice steak!” (utterance 332)	“ Ais! Diam! Iriskan sedikit has dalam buat kompres” (utterance 332)	Discursive creation
333	“ Are we just going quietly?” (utterance 333)	“ Mosok kita Cuma diam saja sih?” (utterance 333)	Established equivalence
334	“ I think I’ve made a mistake we’ll have to escape” (utterance 334)	“ Perkiraanku meleset! Nanti kita melarikan diri saja.” (utterance 334)	Established equivalence
335	“ Silence” (utterance 335)	“ Diamm” (utterance 335)	Literal translation

			technique
336	“ we’ll put the fat one in here” (utterance 336)	“ Yang montok disini..” (utterance 336)	Established equivalence
337	“ See you in a minute, Asterix” (utterance 337)	“ Sampai ketemu lagi Asterix” (utterance 337)	Established equivalence
338	“ I’ll give you the go ahead, Obelix” (utterance 338)	“ Nanti kuberi aba-aba,Obelix” (utterance 338)	Discursive creation
339	“ Hullo, you still here?” (utterance 339)	“ Lho kok masi disini?” (utterance 339)	Literal translation technique
340	“ Yes...I did hicc...get out, but they put me back inside!” (utterance 340)	“ Aku sebenarnya sudah keluar..hic..tetapi mereka membawaku masuk kembali ke sini.” (utterance 340)	Literal translation technique
341	“ Listen „get this gourd out of my belt and give me a drop to drink” (utterance 341)	“ Tolong ambikan botol dipinggangku ini, bantu aku meminumnya.” (utterance 341)	Discursive creation
342	“something..hiccc!...something to drink. Is it good?” (utterance 342)	“ Hic,,hic,bisa diminum?..enak?” (utterance 342)	Amplification
343	“ Hurry up! By Toutatis you inebriated overflowing amphora!” (utterance 343)	“ Demi Toutatis, cepetan dogol” (utterance 343)	Established equivalence
344	“ Are you going to get this gourd for me?!!!” (utterance 344)	“ Ayo, cepat ambikan botolku!” (utterance 344)	Established equivalence
345	“ No, you’re not very kind...I’m sulking” (utterance 345)	“ Ogah ah..hic..hic.. hbis kamu jahat sih,,” (utterance 345)	Established equivalence
346	“ Listen...It’s very good stuff, and you can have a drop yourself” (utterance 346)	“ Nggak deh minuman ini rasanya enak,,kau boleh coba sedikit” (utterance 346)	Discursive creation
347	“ In that case, all right” (utterance 347)	“ Gitu dong, sini ku tolong” (utterance 347)	Discursive creation
348	“ It’s got a funny taste..” (utterance 348)	“ Brrr...rasanya aneh!” (utterance 348)	Established equivalence
349	“ Shut up” (utterance 349)	“ SSTttt...diam” (utterance 349)	Substitution
350	“ I’m coming Asterix” (utterance 350)	“ Yuk,juga.” (utterance 350)	Discursive creation

351	“ You coming, Obelix” (utterance 351)	“ Yuk Obelix” (utterance 351)	Discursive creation
352	“ Will you shut up?” (utterance 352)	“ Tutup mulutmu” (utterance 352)	Variation thechnique
353	“ Are you going to shut up?” (utterance 353)	“ Mau diam gak sich?” (utterance 353)	Literal translation technique
354	“ Quit” (utterance 354)	“ Apaan thu” (utterance 354)	Compensation
355	“ It had happen. Here they come!” (utterance 355)	“ Itu yang kami tunggu” (utterance 355)	Established equivalence
356	“ goody” (utterance 356)	“ Assiikkk” (utterance 356)	Substitution
357	“ Fortunately, I’ve just ha some magic potion, I’m feeling very fit!” (utterance 357)	“ Untung aku baru saja minum jamu manjur,,sehat... kuat..berenergi,,” (utterance 357)	Amplification
358	“ My self, I feel a little weak..it’s the lack of food,,” (utterance 358)	“ Ck! Aku justru lemas nih, kurang makan” (utterance 358)	Established equivalence
359	“ Help” (utterance 359)	“ Tobat..tobat...tolong” (utterance 359)	Substitution
360	“ Oh, no! that’s enough. Let’s get out of here!” (utterance 360)	“ Sudah yuk, cukup!” (utterance 360)	Established equivalence
361	“ wouldn’t you like me to finish off this cohort first” (utterance 361)	“ Yang itu belum” (utterance 361)	Discursive creation
362	“ We ‘ve got other thing to do, Obelix, we must find Navisthrix” (utterance 362)	“ Bukan itu saja tugas kita! Ghemukphendix belum kita temukan!” (utterance 362)	Discursive creation
363	“ Uproar” (utterance 363)	“ Ada huru-hara ya?” (utterance 363)	Amplification
364	“ I’m thirsty,,hic...that stuff I drank left me feeling thirsty,,” (utterance 364)	“ Wah,,haus rasanya,,hik,,minumannya bikin mual” (utterance 364)	Established equivalence
365	“ Stop that man” (utterance 365)	“ Tangkap kadal mabuk itu!” (utterance 365)	Discursive creation
366	“ Just let me out! I’m going to have a beer,,and then..hic..I’ll be back” (utterance 366)	“ Aku mau keluar sebentar..hic..! mencari bir..hic..hik..nanti aku kembali lagi ke sini!” (utterance 366)	Literal

367	“ Where on earth is the way out?” (utterance 367)	“ Dimana pintu keluarnya” (utterance 367)	Established equivalence
368	“ Halt” (utterance 368)	“ Berhenti!” (utterance 368)	Literal translation technique
369	“ You can’t go in there! Perfect surplus dairiproduct is in there!” (utterance 369)	“ Dilarang masuk! Disini ruang kerja pak walikota makan terus” (utterance 369)	Established equivalence
370	“ Good! We’ve got a word or to say to the perfect!” (utterance 370)	“ Kebetulan aku penguin bicara” (utterance 370)	Established equivalence
371	“ You talk too much Navisatrix. You bore me” (utterance 371)	“ Kau terlalu banyak mulut, ghemuphendix bikin jengkel!” (utterance 371)	Established equivalence
372	“ There they are!!!” (utterance 372)	“ Itu mereka” (utterance 372)	Literal
373	“ Excuse us, O dairiproduct. This gauls will be punished for their efferontery in daring to disturb you!” (utterance 373)	“ Maafkan kami makan terus! Galia gila ini telah berani mengganggu...mereka harus di hukum atas kekurangajaran mereka!” (utterance 373)	Established equivalence
374	“ Hear.hear” (utterance 374)	“ Bagus!.,bagus! (utterance 374)	Variation technique
375	“ Your perfect is a bandit! He’s the boss of the golden sickle traffickers” (utterance 375)	“ Walikota kalian itu bandit besar! Bandot. Dialah pentolan komplotan penyelundup sabit emas..” (utterance 375)	Established equivalence
376	“ Rubbish! You’ll pay for your insolence gaul!” (utterance 376)	“ Kamu sadar apa yang kamu ucapkan?” (utterance 376)	Discursive creation
377	“ Here, we go again!” (utterance 377)	“ Yuk mulia” (utterance 377)	Discursive creation
378	“ Just try it” (utterance 378)	“ Coba-coba dikit dulu” (utterance 378)	Amplification
379	“ Leave him alone, that man is telling the truth..I’m indeed the boss of the golden sickle traffickers” (utterance 379)	“ Biarkan mereka! Apa yang dikatakan galia itu benar. Aku memang pemimpin komplotan” (utterance 379)	Established equivalence
380	“ Just a parsing fancy. I did it for a bit of fun. I’m	“ Soalnya aku butuh hiburan. Hidup rasanya	Discursive creation

	so bored!” (utterance 380)	membosankan” (utterance 380)	
381	“ I did it for money as well,,money is one of the only things that still interests me,,” (utterance 381)	“ Apalagi karna aku menyukai emas. Emas satu-satunya barang yag masih mampu membuat hidupku bergairah” (utterance 381)	Discursive creation
382	“ Is this any moment to speak latin and stuff your self?” (utterance 382)	“ Sudah bukan lagi saatnya untuk menambah isi perutmu rakus!” (utterance 382)	Discursive creation
383	“ What about Metallugrix, where is he?” (utterance 383)	“ Dimana chlaturix,hah?” (utterance 383)	Discursive creation
384	“ Yes, where’s my dear little cousin?” (utterance 385)	“ Ya, dimana sepupuku itu? (utterance 385)	Literal translation technique
385	“ If you mean the sickle manufacturer I had arrested, his keeping cool in the cellar” (utterance 386)	“ Pengrajin sabit emas itu maksudmu? Di ruang bawah tanah” (utterance 386)	Established equivalence
386	“ Are you sure you don’t want any chicken Navisthrix?” (utterance 387)	“ Kamu benar-benar tidak mau makan ayam panggang, Ghemuphendix?” (utterance 387)	Literal translation technique
387	“ I’m your cousin Obelix” (utterance 388)	“ aku Obelix sepupumu” (utterance 388)	Literal translation technique
388	“ Pleased to meet you” (utterance 389)	“ ohhh! Aku benar-benar gembira” (utterance 389)	Discursive creation
389	“ And this is my friend, Asterix” (utterance 390)	“ Ini temanku, Asterix.” (utterance 390)	Literal translation technique
390	“ Delighted I’m sure” (utterance 391)	“ Hai” (utterance 391)	Substitution
391	“ ER...are you prisoner too. Or you come to set me free” (utterance 392)	“ Kau juga tahanan atau dewa penyelamatku?” (utterance 392)	Established equivalence
392	“ You’re free Metallugrix! Free” (utterance 393)	“ Kau bebas Chlaturix, merdeka..” (utterance 393)	Literal translation technique
393	“ Remove this chains and put chains on these two!” (utterance 394)	“ Lepaskan rantai orang itu dan ikat kedua orang itu” (utterance 394)	Established equivalence
394	“ A bit of fun at last! When Caesar knows I’ve	“ Hei! Hei! Akhirnya ada hiburan sedikit..kalau nanti	Established equivalence

	gone to the bad he'll be furious! He'll condemn us to row in his galleys, or better still, to be eaten by the lions in the circus. We're going to have a few laugh,," (utterance 395)	Caesar tahu, dia pasti marah besar „kita pasti kan dihukum, dijadikan pendayung kepalanya, kalau tidak kita pasti akan jadi mangsa singa, lucu kan!" (utterance 395)	
395	" If you call that a few laugh" (utterance 396)	" Huh! Gila apanya yang lucu!?" (utterance 396)	Discursive creation
396	" I know where your other sickles are, Metallugrix. Under a dolmen in the forest. Let's go and get them straight away " (utterance 397)	" Aku tahu dimana sabit emasmu disimpan Chluturix, di bawah dolmen, dihutan yuk kita ambil!" (utterance 397)	Literal
397	" You can put me down, now cousin Obelix" (utterance 398)	" Aku boleh turun gak, Obelix sepupuku?" (utterance 398)	Established equivalence
398	" Poor old Clhovogarlix, he ran away as if Toutatis himself were after him!" (utterance 399)	" kasian juga ya si Chlanamorotic, larinya secepat kilat kayak dikejar Toutatis" (utterance 399)	Discursive creation
399	" Come on in, we'll celebrate that.." (utterance 400)	" Yuk mampir kerumahku, kita rayakan pertemuan ini.." (utterance 400)	Established equivalence
400	" What a good appetite you've got cousin Obelix,," (utterance 401)	" Nafsu makanmu besar sekali ya obelix" (utterance 401)	Established equivalence
401	" We haven't completed our mission yet, Metallugrix, we came to buy a golden sickle from you, for our druid,," (utterance 402)	" Oh ya, maksud kami kesini sebenarnya ingin membeli sabit untuk dukun kami" (utterance 402)	Established equivalence
402	" I'll give you this one, the finest of them all" (utterance 403)	" Nih! Ambillah! Ini yang terbaik yang terbaik dari semua sabit yang kumiliki" (utterance 403)	Amplification
403	" But we want to pay" (utterance 404)	" Tapi kami ingin membelinya" (utterance 404)	Established equivalence
404	" No! No! I owe you so much! I wouldn't here of	" Tidak kalian sudah berbuat banyak untukku, aku	Discursive creation

	it” (utterance 405)	berhutang budi..” (utterance 405)	
405	“ Well in that case” (utterance 406)	“ Kalau begitu apa boleh buat..” (utterance 406)	Discursive creation
406	“ I’ve brought you a little present too, Metallugrix!” (utterance 407)	“ Oh ya aku bawa oleh-oleh kecil untukmu, Chludurix” (utterance 407)	Literal translation technique
407	“ It’s a menhir, you can put it anywhere you like” (utterance 408)	“ Batu menhir itu,,sekehendakmu mau kamu taruh dimana..” (utterance 408)	Literal translation technique
408	“ Now we must get back to our village. The druid is waiting for his sickle” (utterance 409)	“ Sekarang kita harus pulang ke desa, Pak dukun pasti sudah menunggu sabitnya! (utterance 409)	Literal
409	“ Good cousin Metallugrix, come and see us soon!” (utterance 410)	“ Selamat tinggal Chludurix, sampai ketemu lagi.” (utterance 410)	Established equivalence
410	“ Thanks for everything! I don’t know how I can repay you” (utterance 411)	“ Terimakasih untuk segala-galanya ya!” (utterance 411)	Substitution
411	“ Don’t be silly it was nothing” (utterance 412)	“ Jangan dipikirkan, lupakan saja” (utterance 412)	Established equivalence
412	“ I tell you the sky has fallen on our heads!” (utterance 413)	“ Langit telah runtuh menimpa kepala kita...” (utterance 413)	Established equivalence
413	“ Look Obelix! There’s our village!” (utterance 414)	“ kita sudah sampai Obelix.” (utterance 414)	Discursive creation
414	“ Great” (utterance 415)	“ Asiiik!” (utterance 415)	Substitution
415	“ Come on everyone! Asterix and Obelix are back!” (utterance 416)	“ Tuh lihat ! cepat kemari, Asterix dan Obelix sudah pulang” (utterance 416)	Established equivalence
416	“ They’ll be able to tell us what being worn in Lutetia this season!” (utterance 417)	“ Mereka pasti bercerita apa yang lagi mode di Lutetia..” (utterance 417)	Established equivalence
417	“ Welcome back, brave warriors!” (utterance 418)	“ Selamat datang prajurit-prajurit yang gagah berani.” (utterance 418)	Amplification

418	“ I will now compose an ode for this glorious occasion!” (utterance 419)	“ Aku akan menyiapkan lagu kepahlawanan untuk upacara nanti..” (utterance 419)	Discursive creation
419	“ Just you try it” (utterance 420)	“ Coba saja kalau berani” (utterance 420)	Amplification
420	“ Here is your golden sickle our druid Getafix!” (utterance 421)	“ Ini sabit emasnya pak dukun.” (utterance 421)	Literal translation technique
421	“ Thank you my friend. I knew you wouldn’t fail me!” (utterance 422)	“ Terimakasih! Aku tahu kalian pasti berhasil” (utterance 422)	Established equivalence
422	“ That’s funny our bard cacofonix haven’t turned up to sing us one of his odes! (utterance 423)	“ Aneh! Anssurancetoric tidak hadir bersama kita disini,ya!” (utterance 423)	Discursive creation

CHAPTER V

CONCLUSION AND SUGGESTION

The conclusion is described based on the comic Asterix and The Golden Sickle, whereas the suggestion is intended to give information to the next researchers who are interested in analyzing data using the same theory. After analyzing the research findings and discussing them, the researcher draws the conclusion and also gives suggestion to next researchers who are interested in doing similar research. The explanation is as follow.

5.1 Conclusion

From the analysis, it can be concluded, there are 422 utterances in comic Asteric and The Golden Sickle that have been analyzed based on translation techniques belonging to Molina and Albir's theory. The conclusion can be stated as follows:

There are 12 of 16 translation techniques which are found in comic asterix and The Golden Sickle there are 1 utterance (0.24%) for adaptation translation technique, 16 utterances (3.78%) for modulation technique, 4 utterances (0.95) for compensation, 88 utterances (20.75%) for discursive creation technique, 135 utterances (31.9%) for established equivalence technique, 75 utterances (17.8%) literal translation technique, 15 utterances (3.55%) for reduction technique, 2 utterances (0.47%) for transposition technique, 34 utterances (8.05%) for amplification technique, 26 utterances (6.16%) for variation technique, 4

utterances (0.95%) for description technique, 23 utterances (5.45%) for substitution technique.

The researcher already found the mostly used translation technique is established equivalence technique, because that data used expression which has difficult meaning, established equivalence uses a term or expression that recognized by dictionary or language in use as an equivalent in TL, and the translator used this technique to find another expression in order to make the reader understand the message without changing the meaning.

The usage of these translation techniques will so much help the translator in facing with the problem of translation. Translation techniques will also help the translator to make the utterances in comic understandable and meaningful to the target readers.

5.2 Suggestions

The researcher would like to give some suggestions:

1. The readers who are interested in translation study and want to enrich their knowledge about the translation techniques in utterances of comic or some other field related to translation, they would comprehend the text before doing other research dealing with the translation.
2. Dian Nuswantoro University and especially for English Department students to use this thesis as a reference when they are dealing with a research related to the translation study, especially translation technique. Also this thesis gives them an image of how the applications of translation technique on comic looks like.

3. The next researcher, this thesis can be a reference for anyone who wants to do translation work on bilingual comics.

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APPENDIX

Translation Technique used in utterances “Asterix and The Golden sickle”

No	Utterances		Types of technique translation (SL – TL)
	SL (utterances)	TL (utterances)	
1	“Good hunting, Asterix?”(utterance 1)	“Bagaimana Asterix? Dapat banyak?” (utterance 1)	Discursive creation
2	“Nothing much, today” (utterance 2)	“Sebel! Cuma ini dapatnya!” (utterance 2)	Variation technique
3	“Well young man, and into how many parts is Gaul divided?” (utterance 3)	“Ayo anak-anak, siapa nenek moyang kita yang sebenarnya?” (utterance 3)	Amplification
4	“Another Boar, Obelix?” (utterance 4)	“celeng panggangnya mau lagi Obelix?” (utterance 4)	Variation technique
5	“Yes, please” (utterance 5)	“Terang donk” (utterance 5)	Discursive creation
6	“What’s all that shouting? (utterance 6)	“Siapa yang berteriak?” (utterance 6)	Literal
7	“ It’s the voice of our Druid Getafix!” (utterance 7)	“Itu suara Panoramix dukun kita!” (utterance 7)	Literal
8	“ Its coming from that OAK tree, over there” (utterance 8)	“Di pohon yang di sana itu” (utterance 8)	Reduction
9	“Scrgngnrghjhgggbgh” (utterance 9)	“Alaaa, tobaaat, tobat, tobat!”(utterance 9)	Substitution
10	“ What’s the matter, O Druid” (utterance 10)	“Ada apa pak dukun?” (utterance 10)	Literal
11	“This is Terrible Mistletoe must be cut with A Golden Sickle if it is to have Magic Powers!” (utterance 11)	“Padahal daun ramuan jamu super manjur untuk kalian, harus di potong dengan sabit emas” (utterance 11)	Description
12	“ It couldn’t be worse timed! I have To start soon for the forest of the Carnutes, to attend the great annual conference of gaulish Druids, I can’t go without a sickle!”(“sialnya, dalam waktu dekat ini aku di undang ikut setan dugal (seminar tahunan dukun Galia). Tanpa sabit emas, aku tidak bisa pergi.” (utterance 12)	Variation thechnique

	utterance 12)		
13	“All you have to do is buy another one?” (utterance 13)	“beli saja sabit emas yang baru”(utterance 13)	Amplification
14	“good sickle don’t grow on trees” (utterance 14)	“susah mencari yang mutunya bagus” (utterance 14)	Established equivalence
15	“the best indeed the only ones I consider worth using, are made by the famous Metallurgix, faraway Lutetia” (utterance 15)	“yang terbaik buatan Chluritix, hanya itu yang cocok untukku, dia tinggal jauh..di Lutetia sana.” (utterance 15)	Literal Translation Technique
16	“he’s right, it’s well known that Metallurgix makes the best sikles..” (utterance 16)	“sabit bikinan Chluritix memang paling baik dan terkenal dimana-mana”(utterance 16)	Amplification
17	“you are right there” (utterance 17)	“memang betul” (utterance 17)	Reduction
18	“ And Lutetia is a long away off you have to pass through forest full of barbarians and bandit to get there” (utterance 18)	“ Tetapi lutetia jauh .. untuk bisa sampai kesana,kita harus berjalan melewati hutan rimba tempat tinggal garong dan rampok” (utterance 18)	Literal Translation Technique
19	“I am prepared to go Lutetia” (utterance 19)	“Dengan senang hati, aku akan pergi ke Lutetia pak dukun” (utterance 19)	Established equivalence
20	“Thank you for offering, Asterix. But I really couldn’t let you go off to Lutetia” (utterance 20)	“Waduh,Asterix! Terima kasih banyak, tetapi tidak tega aku rasanya melepas kamu pergi ke sana..”(utterance 20)	Established equivalence
21	“Insist O Driud?” (utterance 21)	“Aaah, kenapa emangnya?” (utterance 21)	Substitution
22	“It’s too far too dangerous” (utterance 22)	“Jauh! Berbahaya lagi” (utterance 22)	Literal Translation Technique
23	“Ohh! Well in that case” (utterance 23)	“Yah! Kalo begitu” (utterance 23)	Established equivalence
24	“Er...right! I accept” (utterance 24)	“Eee....ya deh,,ya deh” (utterance 24)	Substitution
25	“Oh!” (utterance 25)	“Ahh!” (utterance 25)	Substitution
26	“I’m coming too! Metallurgix is a distant cousin of mine. He’s the big success in our family.” (utterance 26)	“Aku juga! Soalnya cluturix adalah saudara sepupuku jauh. Dia termasuk yang paling menonjol di keluargaku...hidupnya sukses” (utterance 26)	Redution

27	“Lets get going straight away” (utterance 27)	“Kami berangkat hari ini juga” (utterance 27)	Established equivalence
28	“I’ll tell the others” (utterance 28)	“Kawan-kawan yang lain akan kuberitahu tentang keberangkatan kalian” (utterance 28)	Amplification
29	“By toutatis and Belenos I wish you a good journey and I speedy return with a fine Golden Sickel for our Druid” (utterance 29)	“Demi toutatis dan demi Belenos ku ucapkan selamat jalan, mudah-mudahan kalian dapat pulang kembali dan membawa oleh-oleh sabit emas yang bagus untuk dukun kita” (utterance 29)	Literal Translation Technique
30	“You can count on us, O Chef Vitalstatistik!” (utterance 30)	“Kami berdua pasti berhasil pak pemimpin, jangan khawatir” (utterance 30)	Established equivalence
31	“Here’s a spot of magic potion. It will make you invincible, every time you drink it!” (utterance 31)	“Nih! Bawa sedikit jamu manjur untuk berjaga-jaga” (utterance 31)	Discursive creation
32	“Thanks” (utterances 32)	“Terimakasih” (utterances 32)	Substitution
33	“I will now give you a song of farewell..” (utterance 33)	“Sebagai lagu perpisahan akan kunyanyikan..” (utterance 33)	Modulation
34	“It’s getting late” (utterance 34)	“Wah hari sudah gelap!” (utterance 34)	Established Equivalence
35	“Good bye” (utterance 35)	“Kami berangkat ya!” (utterance 35)	Amplification
36	“I’ve got wild boar on the spit” (utterance 36)	“Eaaalaaa...celengku pasti gosong nih!” (utterance 36)	Adaptation
37	“What’s that menhir for?” (utterance 37)	“Kenapa bawa menhir segala?” (utterance 37)	Modulation
38	“It’s present for Metallurgix, just a little gift as a token of friendship..” (utterance 38)	“Oleh-oleh buat chluturix, kerukunan terjamin berkat adanya hadiah-hadiah kecil seperti ini,kan?” (utterance 38)	Adaptation
39	“I’ve heard there are a lot of bandits about the forest just now I think I’ll take a drop of magic potion” (utterance 39)	“Kata orang pada waktu ini banyak garong di hutan, aku mau minum jamuku sedikit...” (utterance 39)	Literal Translation Technique
40	“All these feeble excuses about the falling into the cauldron of potion when	“Huh! Aku tidak pernah dapat bagian. Mereka semua bilang, dulu ketika aku masih bayi,	Variation

	I was a baby, just to stop we having any! It's not fair!" (utterance 40)	aku jatuh kedalam panci jamu..sebel..ngga lagi!" (utterance 40)	
41	"Have you got anything to pay for the sickle?" (utterance 41)	"Kamu punya cukup duit buat beli sabit emas?" (utterance 41)	Modulation
42	"Yes I've got a hundred gold coins for the sickle and some bronze coins for incidental expenses" (utterance 42)	"Ada seratus keping emas untuk sabit emas dan beberapa keping perunggu untuk biaya perjalanan dan penginapan kita.." (utterance 42)	Amplification
43	"Did you hear that?" (utterance 43)	"Dengar gak?" (utterances 43)	Reduction
44	"Come on!" (utterance 44)	"Ayoo..tunggu apalagi?.." (utterance 44)	Amplification
45	"Your money or your life!" (utterance 45)	"Mana emasmu cepat!.." (utterance 45)	Established equivalence
46	"Do you suppose these are bandits?" (utterance 46)	"Mungkin itu namanya garong ya.." (utterance 46)	Established equivalence
47	"Very likely.." (utterance 47)	"Kali!" (utterance 47)	Variation
48	"Metallugrix must be doing well" (utterance 48)	"Sepupuku chluturix cukup kaya ya.." (utterance 48)	Discursive creation
49	"Yes he is" (utterance 49)	"Oohhh yaaa!" (utterance 49)	Substitution
50	"What does he do with all the Gold coins he gets for his sickle?" (utterance 50)	"Buat apa emas yang di terima sebagai pengganti sabit emasnya itu ya?" (utterance 50)	Modulation
51	"Oh, he makes more sickles" (utterance 51)	"Buat sabit emas baru lagi.." (utterance 51)	Established equivalence
52	"I hope we aren't going to meet too many more bandits on the way. It does cut down our average speed." (utterance 52)	"Huuu! Mudah-mudahan kita tidak dihadap garong banyak2, ya..ya! biar bagaimanapun mereka bikin kita jengkelkan?" (utterance 52)	Modulation
53	"Night is falling, Obelix. There's an inn near here called the contrite Barbarians we'll stop there.." (utterance 53)	"Wah sudah malam Obelix, kita nginap di losmen Garong tobat ya!" (utterance 53)	Established equivalence
54	"This inn is famous for	"Celeng panggangnya cukup	Amplification

	it`s speciality Roast Boar!” (utterance 54)	terkenal, mau coba?” (utterance 54)	
55	“Roast or just served raw as a simple little salad, boar is my favourite food!” (utterance 55)	“Asal celeng deh! Dipanggang boleh di goreng boleh..” (utterance 55)	Reduction
56	“WELCOME! YOU WANT A ROOM?” (utterance 56)	“Selamat datang,,silahkan duduk,,mau nginap disini ya.?” (utterance 56)	Established equivalence
57	“That`s right and two boars.” (utterance 57)	“Betul! Bikin dua celeng panggang..” (utterance 57)	Amplification
58	“Two for me to!” (utterance 58)	“Aku juga celeng panggang dua!” (utterance 58)	Amplification
59	“You can take our luggage to our room.” (utterance 59)	“Tolong ya itu bawa ke kamar kami!” (utterance 59)	Literal
60	“And where are you going like that?” (utterance 60)	“Habis dari sini kalian mau kemana sih?” (utterance 60)	Discursive creation
61	“To Lutetia” (utterance 61)	“Lutetia.” (utterance 61)	Literal Translation Technique
62	“Aaaah! Lutetia!” (utterance 62)	“AAAHA! Lutetia.” (utterance 62)	Literal
63	“I’ve just come from Lutetia” (utterance 63)	“Aku baru saja dari sana” (utterance 63)	Literal
64	“Have you?” (utterance 64)	“Ooo, begitu” (utterance 64)	Substitution
65	“A beautiful city, Lutetia but dangerous, very dangerous!” (utterance 65)	“Kotanya indah, tapi <u>penuh</u> bahaya, <u>sungguh!</u> Penuh bahaya” (utterance 65)	Literal Translation Technique
66	“Oh, come! We’re only going there to buy a sickle.” (utterance 66)	“Peduli amat! Kami Cuma mau beli sabit...” (utterance 66)	Variation Technique
67	“A sickle? Sickles are in short supply in Lutetia just now.” (utterance 67)	“Sabit! Wah! Sulit di cari sekarang! Di Lutetia lagi! Sulit” (utterance 67)	Established equivalence
68	“Don’t worry we know where to go!” (utterance 68)	“Kami sudah punya alamatnya” (utterance 68)	Established equivalence
69	“Anf Miderschen!” (utterance 69)	“Selamat jalan..” (utterance 69)	Substitution
70	“Hey, Asterix why do you think that traveler	“Apa benar di Lutetia, menurut kata pelancong tadi	Established equivalence

	told us sickles were in short supply in Lutetia?" (utterance 70)	malam, sabit emas sulit di cari?" (utterance 70)	
71	"No, idea Obelix" (utterance 71)	"Tauk!" (utterance 71)	Variation
72	"Let`s enjoy our journey, we can worry about that later" (utterance 72)	"Lebih baik bersenang-senang dahulu,cemas-cemas kemudian." (utterance 72)	Established equivalence
73	"The romans are ruining the landscape with all these modern buildings!" (utterance 73)	"Puah! Gara-gara bangunan modern seperti itu, orang Romawi telah merusak keindahan alam." (utterance 73)	Amplification
74	"Look Obelix!" (utterance 74)	"Obelix! Lihat" (utterance 74)	Literal
75	"Lutetia!" (utterance 75)	"Lutetia!" (utterance 75)	Literal
76	"Isn`t big!" (utterance 76)	"Wah! Wah! Besar sekali kotanya ya!" (utterance 76)	Amplification
77	"What a lot of people! Fancy living here! Talk about_____pollution!" (utterance 77)	"Puah! Banyaknya orang disini! Bagaimana bisa_hidup dengan udara yang pengap seperti ini?" (utterance 77)	Discursive Creation
78	"Let`s find Metallugrix`s house as fast as we can" (utterance 78)	"Kita cari dulu rumah chluturix!" (utterance 78)	Established equivalence
79	"Out the way there Barbarian!" (utterance 79)	"Minggir budug!" (utterance 79)	Variation
80	"Who do you think you are Ben Hur?" (utterance 80)	"Emangnya Ben hur" (utterance 80)	Established equivalence
81	"We`ll ask that fisherman, he doesn`t look to busy" (utterance 81)	"Yuk kita tanya orang yang sedang mancing kelihatannya dia tenang-tenang" (utterance 81)	Established equivalence
82	"Are they biting?" (utterance 82)	"Dapat?" (utterance 82)	Discursive creation
83	"What with all the muck people are throwing into the river, there aren`t any fish left. I`ve caught nothing but empty Amphoras all,morning" (utterance 83)	"Semua orang buang sampah sembarangan di kali terang saja ikannya pada lari. Dari pagi aku cuma dapat botol-botol kosong seperti ini" (utterance 83)	Established equivalence
84	"Do you know the way to Metallugrix` house,"	"Di mana chluturix tinggal?" (utterance 84)	Established equivalence

	please?” (utterance 84)		
85	“The sickle dealer? Third on the right.” (utterance 85)	“Chludurix pedagang sabit emas? Itu! Jalan ketiga kekanan.” (utterance 85)	Established equivalence
86	“Looks as if no one’s at home!” (utterance 86)	“Kok sepi ya!” (utterance 86)	Established equivalence
87	“Who are you looking for?” (utterance 87)	“Cari siapa?” (utterance 87)	Literal translation technique
88	“He’s not there anymore! And if you take my advice you won’t hang around either!” (utterance 88)	“Dia tidak tinggal disitu lagi, lebih baik kalian cepat pergi dari sini, dengarlah nasihatku” (utterance 88)	Established equivalence
89	“Come on! Let’s break down the door!” (utterance 89)	“Dobrak saja pintunya” (utterance 89)	Amplification
90	“Carefull! There are roman patrols about..” (utterance 90)	“Hati-hati ada patrol!” (utterance 90)	Established equivalence
91	“We’re here to buy a sickle, not to get into trouble!” (utterance 91)	“Kita kesini cari sabit, bukan cari gara-gara____Obelix” (utterance 91)	Discursive Creation
92	“Let’s ask the landlord in there..” (utterance 92)	“Kita tanya lagi kesitu.” (utterance 92)	Established equivalence
93	“What’ll it be?..” (utterance 93)	“Mau minum apa?” (utterance 93)	Discursive creation
94	“Two mugs, of beer, well drawn” (utterance 94)	“Bir dua!” (utterance 94)	Reduction
95	“You must be from the seaside up north” (utterance 95)	“Kalian datang dari daerah pantai, kan?” (utterance 95)	Literal Translation Equivalence
96	How can you tell? (utterance 96)	“Kok tahu?” (utterance 96)	Variation
97	“From your menhir, I’ve got a good eye for these little details.” (utterance 97)	“Dari batu menhir yang_kalian bawa itu , betul kan?” (utterance 97)	Established equivalence
98	“I’m Avernian my self, I come from near Georgova” (utterance 98)	“Aku sendiri asli Arvena, dekat Syergova..” (utterance 98)	Amplification
99	“Tell me friends, do you know Metallurgix? The sickle dealer?” (utterance 99)	“Kenal chludurix pedangang sabit emas?” (utterance 99)	Established equivalence

100	“Metallugrix?” (utterance 100)	“Apa chlaturix?” (utterance 100)	Compensation
101	“I don’t know anyone of that name! drink up! It’s closing time!” (utterance 101)	“Belum pernah aku mendengar nama itu..cepat habiskan bir kalian, kedaiku sudah mau tutup!” (utterance 101)	Established equivalence
102	“What do you want?” (utterance 102)	“Siapa?” (utterance 102)	Established equivalence
103	“I’ve come to warn you there are two men looking for Metallugrix.” (utterance 103)	“Ada dua orang datang ketempatku mencari chlaturix” (utterance 103)	Modulation
104	“Metallugrix.? Well, well,,and what are these men like?” (utterance 104)	“Chlaturix? Bagaimana ciri-cirinya?” (utterance 104)	Established equivalence
105	“No special distinguishing marks. A fat gaul and a little gaul” (utterance 105)	“Wah! Apa ya! Yang jelas yang satu tinggi yang lain kecil” (utterance 105)	Discursive creation
106	“Oh, yes I forgot one of them carries a menhir about with him” (utterance 106)	“Aaah ya! Saya lupa,, yang satunya selalu membawa menhir..” (utterance 106)	Literal
107	“A menhir” (utterance 107)	“Apa? Menhir?” (utterance 107)	Compensation
108	“Right, clear off and keep your mouth shut if you want to stay alive!” (utterance 108)	“Baik sekarang cepatlah menyingkir dari sini kalo kamu masi sayang nyawa” (utterance 108)	Discursive creation
109	“Don’t worry I’ll be dumb as a dolmen” (utterance 109)	“Tobaatt! Tobaatt! Sabar sedikit kenapa sih, jangan takut! Mulutku akan ku tutup rapi-rapi” (utterance 109)	Variation
110	“Now to try find these two nosey parkers.” (utterance 110)	“Dia manusia sontoloyo itu harus segera aku cari.” (utterance 110)	Discursive creation
111	“By Belenos, I think I’m in luck” (utterance 111)	“Demi Belenos keberuntungan selalu menyertaiku!” (utterance 111)	Substitution
112	“This is serious, if our Druid is to attend the conference in the forest of the carnutes. We must get hold of a sickle for	“Kalau kita pulang tanpa membawa sabit,dukun panoramix tak akan bisa hadir ke rimba carnutes,,bisa gawat ya!” (112)	Literal

	him. It's urgent!" (utterance 112)		
11 3	"And we must get hold of boar for me, that is urgent too.." (utterance 113)	"Aku justru menghawatirkan nasib chluturix." (utterance 113)	Discursive Creation
11 4	"You make me sick, going on about boars all the time! (utterance 114)	"Kau tidak melihat sesuatu yang aneh disini?" (utterance 114)	Discursive Creation
11 5	"And you bore me going on about sickles!" (utterance 115)	"Ya! Logatnya!" (utterance 115)	Variation technique
11 6	"So sorry, how clumsy of me!" (utterance 116)	"Aduhh! Maaf!" (utterance 116)	Variation technique
11 7	"Don't mention it!" (utterance 117)	"Aaaahh, nggak apa!" (utterance 117)	Variation
11 8	"It was nothing!" (utterance 118)	"Nggak apa! Nggak apa!" (utterance 118)	Variation
11 9	"You look like strangers to our great city. Perhaps I can help you?" (utterance 119)	"Kalian orang asing disini ya. Ada yang bisa kubantu?" (utterance 119)	Modulation
12 0	"We're looking for Metallugrix?" (utterance 120)	"Kami mencari Chluturix" (utterance 120)	Literal
12 1	"Metallugrix? Why? He is my best friend! What do you want him for?" (utterance 121)	"Chluturix? Wah! Dia sahabat karibku, kenapa kalian mencarinya? Ada perlu?" (utterance 121)	Established equivalence
12 2	"What a lucky coincidence" (utterance 122)	"Wah! Kebetulan sekali, ya" (utterance 122)	Established equivalence
12 3	"We want to buy a golden sickle from him" (utterance 123)	"Kami mau membeli sabit emas pada Chluturix" (utterance 123)	Literal
12 4	"Excellent, excellent!" (utterance 124)	"Ooo, begitu" (utterance 124)	Variation technique
12 5	"Metallugrix has retired and left Lutetia." (utterance 125)	"Chluturix sudah pensiun, dia sudah tidak tinggal di sini lagi" (utterance 125)	Amplification
12 6	"Oh, dear" (utterance 126)	"Oooo" (utterance 126)	Substitution
12 7	"But never mind, you come with me. I can get you a sickle at a very competitive price" (127)	"Tapi jangan khawatir..aku juga punya sabit.. harganya agak miring" (127)	Established equivalence

128	“ Well the thing is,,” (utterance 128)	“ Tapi..” (utterance 128)	Discursive creation
129	“ And what am I going to do with my menhir” (utterance 129)	“ Menhirku ini enaknye diapain ya?,” (utterance 129)	Transposition
130	“ Would you like to leave your things?” (utterance 130)	“ Taruhlah barang bawaanmu itu disini..” (utterance 130)	Established equivalence
131	“ A table for three, not to near the bards..” (utterance 131)	“ Meja untuk tiga orang , jangan terlalu dekat panggung..” (utterance 131)	Literal
132	“ By all means, follow me, please...” (utterance 132)	“ Beres! Mari ikut aku.” (utterance 132)	Literal
133	“beer?” (utterance 133)	“Mau bir?” (utterance 133)	Amplification
134	“ No,goats milk for me” (utterance 134)	“ <u>Ah gak! Susu kambing saja</u> ” (utterance 134)	Discursive Creation
135	“ A nice fat boar, please” (utterance 135)	“ Aku mau celeng panggang satu yang gemuk” (utterance 135)	Amplification
136	“ Sorry boar’s off, so is the goat’s milk.” (utterance 136)	“ Hoo, disini gak ada celeng..” (utterance 136)	Discursive creation
137	“ Never mind” (utterance 137)	“ ya sudah nggak apa” (utterance 137)	Variation thechnique
138	“ Where are the sickle” (utterance 138)	“___Dimana sabitmu?” (utterance 138)	Literal
139	“ Wait a moment, I’ll be back directly..” (utterance 139)	“Tunggu sebentar aku pergi dulu..” (utterance 139)	Established equivalence
140	“ I’m Navishtrix, the owner of this establishment. My friends Chlovofarlix here tells me you’re looking for golden sickle?” (utterance 140)	“ Kenalkan aku shemukphendix, pemilik kedai ria ini, chlanamchlotrix bilang, kalian mau men cari sabit emas?” (utterance 140)	Amplification
141	“ As a matter of fact” (utterance 141)	“ Begitulah” (utterance 141)	Established equivalence
142	“ I can get you a really top quality sickle..3000 Gold coins, right?” (utterance 142)	“ Sabit istimewa harganya Cuma 3000 keping emas, mau?” (utterance 142)	Established equivalence
143	“ What? I’ve only got 100 gold coins, that’s a	“ Gila, uangku Cuma 100 keping. Biasanya harganya	Compensation

	fair price for a sickle!” (utterance 143)	Cuma segitu kan?” (utterance 143)	
144	“ Take it or leave it! With the Druids’ conference so close, sickles can’t be had for love or money In Lutetia.” (utterance 144)	“ Terserah! <u>Mau ambil silahkan</u> . Mau tidak silahkan. Setan dugal sudah semakin mendekat ..makanya di Lutetia sabit emas sulit di cari..” (utterance 144)	Established equivalence
145	“ It’s bare-faced robbery, that’s what!” (utterance 145)	“ kau ini benar_benar pemeras tulen, maling..” (utterance 145)	Established equivalence
146	“ You needn’t bring anymore small-timers into this establishment!” (utterance 146)	“ Chalanamlotorix! Usir orang kroco sialan ini dari rumahku!” (utterance 146)	Variation
147	“ Who’s a small-timer?” (utterance 147)	“ Siapa yang salah?” (utterance 147)	Established equivalence
148	“ You are a small-timer, that’s who!” (utterance 148)	“ Kamu! siapa lagi?” (utterance 148)	Discursive creation
149	“ Wait for me! Wait for me” (utterance 149)	“ Eeeh Asterix, tunggu aku lho ya!” (utterance 149)	Established equivalence
150	“ My menhir, please,,” (utterance 150)	“ Mau ambil menhirku” (utterance 150)	Transposition technique
151	“ That’ll be two bronze coins..” (utterance 151)	“ Bayar dulu dua keping perunggu.” (utterance 151)	Discursive creation
152	“ Come on, then! Carry on playing, bards!” (utterance 152)	“ Ajiak.blff! yang nyanyi terus nyayi.” (utterance 152)	Discursive creation
153	“ Asterix, can you lend me two bronze coins, please?” (utterance 153)	“ Asterix? Punya dua keeping perunggu?” (utterance 153)	Established equivalence
154	“ Thanks! Wait for me, won’t you?” (utterance 154)	“ Makasih! Eee...tunggu!” (utterance 154)	Reduction
155	“ Here you are.” (utterance 155)	“ Nih uangnya!” (utterance 155)	Discursive creation
156	“ I’m coming! Are there any left?” (utterance 156)	“ Tunggu aku Asterix! Masih ada yang tertinggal.” (utterance 156)	Literal
157	“ Don’t forget that I owe you a couple of bronze coins..” (utterance 157)	“ Utang dua keping perunggu dulu ya,” (utterance 157)	Established equivalence
158	“ Oh, that’s alright, between friend..” (utterance 158)	“ Alaa, ama teman kog gitu!” (utterance 158)	Substitution

159	“ Cave! A roman raid! They are after us!” (utterance 159)	“ Patroli” (utterance 159)	Discursive creation
160	“ And all raids lead to rome and the circus maximus! Let’s get out of here!” (utterance 160)	“ Cabut Blehh!” (utterance 160)	Discursive creation
161	“ What’s up? Is it over already?” (utterance 161)	“ Lho kog sudah?” (utterance 161)	Established equivalence
162	“ By Jupiter! Anyone might think we were in pompeii!” (utterance 162)	“ Demi yupiter kaya di pompeii saja.” (utterance 162)	Established equivalence
163	“ Shall we carry on?” (utterance 163)	“ Yuk terus yuk!” (utterance 163)	Established equivalence
164	“ <u>No it would be better to explain!</u> ” (utterance 164)	“ sudah! Lebih baik kita jelaskan masalahnya.” (utterance 164)	Amplification
165	“ Did you do all this?” (utterance 165)	“ Kalian gara-garanya ya!” (utterance 165)	Discursive creation
166	“ Yes, and we were very restrained!” (utterance 166)	“ <u>Itu saja</u> masi untung kami masi sabar.” (utterance 166)	Established equivalence
167	“ Follow me, you can give an account of yourselves to the centurion.” (utterance 167)	“ Ayo sekarang ikut aku jelaskan perkaranya kepada pak bos!” (utterance 167)	Established equivalence
168	“ Vade Retro! Move along there! Vade retro!” (utterance 168)	“ Mundur,,minggir jangan menutupi jalan” (utterance 168)	Established equivalence
169	“ What’s going on?” (utterance 169)	“ Ada apa?” (utterance 169)	Literal
170	“ <u>These two man</u> have broken up Navisatrix’s place.” (utterance 170)	“ Dua orang ini telah menghancur leburkan isi kedai milik chemurpendix.” (utterance 170)	Amplification
171	“ Hey, if I get it right a centurion is higher up than a Decurion?” (utterance 171)	“ Asterix, mana yang lebih berkuasa? Pak bos? Apa bu bos?” (utterance 171)	Discursive creation
172	“ Ten times higher up!” (utterance 172)	“Asterix, mana yang lebih berkuasa? Pak boss? Apa bu boss?”	Discursive creation
173	“ That’s a good job well done! Throw these two gauls into prison, we may	“ Sebaiknya masukkan kerangkeng kedua manusia biadab ini...,mereka akan	Established equivalence

	pass sentence on them, if we ever get around, to it..” (utterance 173)	diadili..kapan-kapan..” (utterance 173)	
17 4	“ By Toutatis! I’ve about enough of this! Look here!” (utterance 174)	“ Demi Toutatis! kesabaranku sudah hampir habis nih!” (utterance 174)	Discursive Creation
17 5	“ Silence gaul! I fear I am about to break the pax romana!!” (utterance 175)	“ Diam Galia gila! Peduli setan belalang! Akan ku obrak-abrik kedamaian Romawi!” (utterance 175)	Variation
17 6	“ Oh do you?” (utterance 176)	“ Oh ha?!” (utterance 176)	Substitution
17 7	“ Yes I do!!!” (utterance 177)	“ Ya!” (utterance 177)	Substitution
17 8	“ Shall we get them? Shall we get them?” (utterance 178)	“ Cepat dikit Asterix, cepetan..” (utterance 178)	Discursive creation
17 9	“ Pax, gentlemen,pax! (utterance 179)	“ Berdamailah tuan-tuan, berdamailah..” (179)	Discursive creation
18 0	“ All this shouting is upsetting the perfect’s dinner. He wants you to go anf explain what’s up..” (utterance 180)	“ Pak Walikota berhenti makan siang gara-gara kalian berkelahi..kalian harus datang sendiri menjelaskan perkaranya..” (utterance 180)	Discursive creation
18 1	“ Now look what you’ve done! You’ve upset the perfect of Lutetia! Now you’ll have to explain your selves to him!” (utterance 181)	“ Gawat! Kalian telah menyebabkan Pak Walikota berhenti makan siang..kalian harus segera pergi kerumahnya ...jelaskan masalahnya..” (utterance 181)	Discurve creative
18 2	“ I suppose the next one up from a centurion is a Millurion?” (utterance 182)	“ Diatas pak bos ada bu bos di atas bu bos? Nak bos,ya?” (utterance 182)	Reduction
18 3	“ Who are this people disturbing my meal? “(utterance 183)	“ Siapa yang telah berani mengganggu makan siangku!” (utterance 183)	Established equivalence
18 4	“ Gauls, some Gauls have been having a punch up?” (utterance 184)	“ Orang Galia ini ..perkelahian antar mereka sendiri” (utterance 184)	Established equivalence
18 5	“ I’m tired of Gauls. They’re always fighting, it’s such a bore..” (utterance 185)	“ Cape aku mendengarnya,, mereka Cuma tahu bertengkar, berkelahi, gebuk-gebukkan, bosan aku” (utterance 185)	Amplification

186	“ These two Gauls have broken up Navishtrix’s place.” (utterance 186)	“ Dua orang Galia ini telah menghancurkan kedai milik Chemurphendix.!” (utterance 186)	Established equivalence
187	“ Had a drop too much beer, eh?” (utterance 187)	“ Kebanyakan minum bir ya!” (utterance 187)	Established equivalence
188	“ No, we were just trying to buy a Golden Sickel for our Druid.” (utterance 188)	“ Tidak! Kami Cuma ingin membeli sabit emas untuk dukun kami..” (utterance 188)	Literal Translation technique
189	“ I always thought Navishtrix was mixed up in this sickle trafficking business..” (utterance 189)	“ Aku sudah curiga si Chemukphendix melibatkan diri dalam perdagangan gelap sabit emas,,” (utterance 189)	Established equivalence
190	“ All right, all right, release these gauls, I find them tiring..what a bore,,what a bore..” (utterance 190)	“ Sudahlah! Aku capek,, bebaskan Galia-Galia itu..aku capek..pee...pee” (utterance 190)	Established equivalence
191	“ What’s all this about a sickle trafficking business? (utterance 191)	“ Apa yang dimaksud dengan perdagangan sabit emas” (utterance 191)	Established equivalence
192	“ how very perspicacious of you, o surplus dairi produs” (utterance 192)	“ Makhantersitus..firasat anda memang benar- benar hebat” (utterance 192)	Discursive creation
193	“ Oh, there is a gang of Golden Sickel traffickers in Lutetia. Sickles are in great demand, because of the conference in the forest of the Carnutes..” (utterance 193)	“ Di Lutetia ada komplotan penyelundup sabit emas yang banyak di cari untuk setan dugal di Carnutes..” (utterance 193)	Established equivalence
194	“ What did he mean, what a boar? I can’t see one anywhere..” (utterance 194)	“ Dia bilang apa tadi? Aku cape,,pee,,pee..jualan tape dia ya” (utterance 194)	Discursive creation
195	“ So now they have the monopoly, especially Metallugrix disappeared without leaving any forwarding address..” (utterance 195)	“ Sejak Chludurix lenyap, komplotan itu memegang emas..Chludurix hilang monopoli perdagangan sabit, tanpa pesan.” (utterance 195)	Established equivalence
196	“ But then perhaps they’ve kidnapped	“ Kalau begitu, mungkin Chludurix di culik komplotan	Modulation

	Metallugrix?" (utterance 196)	itu ya.." (utterance 196)	
197	" Kidnapped or murdered..well..of you go, and I don't want to see any more of you!" (utterance 197)	" Diculik atau mungkin sudah di bunuh ..alaaa...sudah sana pergi! Jangan balik lagi ke sini.." (utterance 197)	Established equivalence
198	" Poor cousin Metallugrix!" (utterance 198)	" Chludurix jelek benar nasibmu! Ihik..ihik.." (utterance 198)	Variation technique
199	" We'll find him Obelix, for a start, what does your cousin look like?" (utterance 199)	"Nanti chludurix pasti kita ketemuan kembali..oiya bagaimana ciri-cirinya sepupumu itu?(utterance 199)	Modulation
200	" What does he look like? I've no idea. I've never set eyes on him." (utterance 200)	"Ciri-cirinya? mana aku tahu? Lihat saja belum!(utterance 200)"	Established equivalence
201	" Let's go back to his house. We might find a clue there..." (utterance 201)	" kita kerumahnya saja..mungkin ada petunjuk disana.." (utterance 201)	Established equivalence
202	" so we might, now can I be expected to know what he looks like when I've never seen him..? sometimes Asterix just doesn't stop to think " (utterance 202)	" betul juga! Mana mungkin aku tahu ciri-cirinya chludurix ..lihat saja belum..kadang-kadang asterix dogol juga!" (utterance 202)	Established equivalence
203	" The doors locked, of course.." (utterance 203)	"Pintunya tutup, nggak heran.." (utterance 203)	Established equivalence
204	" Leave it to me, I'll open it" (utterance 204)	"Minggir! Biar kubuka sebentar." (utterance 204)	Established equivalence
205	" There you are" (utterance 205)	" silahkan masuk, tuan" (utterance 205)	Discursive creation
206	" What a mess! That's funny, we're rather tidy in my family" (utterance 206)	" Wah! Wah! Berantakan! Awut-awutan! Padahal di keluargaku yang seperti ini tabu." (utterance 206)	Amplification
207	" Get up, Obelix! It's time to start our investigation!" (utterance 207)	" Bangun Obelix! Kita harus segera mulai mencari chludurix." (utterance 207)	Literal
208	" That's right we must find Metallugrix" (utterance 208)	" Dia harus kita ketemuan!" (utterance 208)	Modulation

209	“ Let’s go back to the Arvenian in wine shop . I’m sure he knows something!” (utterance 209)	“ Yuk kita Tanya pedagang Arvena yang disana mungkin tahu sesuatu.” (utterance 209)	Established equivalence
210	“ Could you tell us where to find Arvenian who..” (utterance 210)	“ Maaf liat orang Arvena yang..” (utterance 210)	Discourse creation
211	“ That’s crazy gaul who sold me this place for a handful of bronze coins! It’s under new management now, but you won’t be dissaponted!” (utterance 211)	“ Orang itu sudah menjual tokonya kepadaku...hanya segenggam uang perunggu” (utterance 211)	Discursive creation
212	“ Do you know where the Arvenian has gone?” (utterance 212)	“ Orang itu kemana perginya?” (utterance 212)	Established equivalence
213	“ Thanks” (utterance 213)	“ Oke!” (utterance 213)	Substitution
214	“ Take a Roman road VII” (utterance 214)	“ Ambil jalan Romawi VII.” (utterance 214)	Literal
215	“ What a lot of traffic” (utterance 215)	“ Walah-walah ramainya!” (utterance 215)	Amplification
216	“ That’s what call real driving!” (utterance 216)	“ Itu baru yang namanya ngebut” (utterance 216)	Literal translation
217	“ What’s the matter? What do you want?” (utterance 217)	“ Apa-apaan sich, kalian mau apa?” (utterance 217)	Variation technique
218	“ Nobody at home”(utterance 218)	“ Iho! Sepi!” (utterance 218)	Variation technique
219	“ By Minerva! you again!” (utterance 219)	“ Demi Minerva! Masyaallah kalian lagi” (utterance 219)	Literal
220	“ Come on, move on!” (utterance 220)	“ Ayo jalan” (utterance 220)	Reduction
221	“ No, Obelix, not just now.” (utterance 221)	“ Sabar! Jangan sekarang..” (utterance 221)	Discursive creation
222	“ Hullo what are you inside for?” (utterance 222)	“ kenapa kalian disini” (utterance 222)	Established equivalence
223	“ Under the dolmen?” (utterance 223)	“ Di bawah batu dolmen?” (utterance 223)	Literal
224	“ It’s a clue. Only a slight clue! But a clue! Let’s get out of here!”	“Yah setidak-tidaknya ada petunjuk, meskipun masih kabur, ayo kita cepat keluar	Established equivalence

	(utterance 224)	dari sini.” (utterance 224)	
22 5	“ They’ve demolished a house, the prison door and seven legionaries!” (utterance 225)	“ kedua orang ini telah menghancurkan satu rumah, pintu penjara dan tujuh prajurit.” (utterance 225)	Established equivalence
22 6	“ I found almost amusing. It’s quite a good! As a reward, I shall set these two gauls free!” (utterance 226)	“ senang sekali aku mendengarnya sebagai hadiah..merek di bebaskan..” (utterance 226)	Established equivalence
22 7	“ It won’t be easy” (utterance 227)	“ Rada sulit ya..” (utterance 227)	Established equivalence
22 8	“ Poor things!” (utterance 228)	“ Kasihan ya.” (utterance 228)	Established equivalence
22 9	“ We should be able to get some information over there” (utterance 229)	“ Mungkin kita bisa tanya disitu.” (utterance 229)	Discursive creation
23 0	“ Do you want to see our beautiful city?” (utterance 230)	“ Mau putar kota?” (utterance 230)	Discursive creation
23 1	“ No, we want to see some dolmens!” (utterance 231)	“ Tidak! Kami Cuma ingin melihat-lihat batu dolmen.” (utterance 231)	Variation technique
23 2	“ Surely there must be at least one!” (utterance 232)	“ aku yakin setidaknya pasti ada satu..” (utterance 232)	Literal translation technique
23 3	“ Just the job! Take us to that forest!” (utterance 233)	“ Bagus! Antarkan kami kesana!” (utterance 233)	Discursive creation
23 4	“ No! thank you!” (utterance 234)	“Tidak! Makasih!” (utterance 234)	Substitution
23 5	“ Let’s go and find that forest over where the sun sets..” (utterance 235)	“ Mari kita cari hutan tempat matahari terbenam..” (utterance 235)	Literal
23 6	“ That’s nice of him!” (utterance 236)	“ Dia baikan ya?” (utterance 236)	Discursive creation
23 7	“ You ‘re not afraid of coming across wolves, are you?” (utterance 237)	“ Kamu tidak takut ketemu srigala?” (utterance 237)	Literal translation technique
23 8	“ We’ll probably come across bandits too!” (utterance 238)	“kita bakal ketemu perampok juga” (utterance 238)	Established equivalence
23 9	“ Where are you off to?” (utterance 239)	“ Kalian mau kemana?” (utterance 239)	Discursive creation

24 0	“ The forest” (utterance 240)	“ Kehutan” (utterance 240)	Literal
24 1	“ Speak for yourselves! I’m gaul and I’m afraid” (utterance 241)	“ Boong aku juga galia tapinya aku takut” (utterance 241)	Established equivalence
24 2	“ Shall we have a bet?” (utterance 242)	“ Taruhan yuk!” (utterance 242)	Established equivalence
24 3	“ If it’s wolves, you buy a round of beer, if it’s bandit, I will” (utterance 243)	“ Kalau duluan srigalanya kamu traktir aku bir, kalau rampoknya aku yang bayar!” (utterance 243)	Established equivalence
24 4	“ Wolves, I won” (utterance 244)	“ Srigala, aku menang!” (utterance 244)	Literal
24 5	“ What did I tell you” (utterance 245)	“ Apa kubilang!” (utterance 245)	Literal
24 6	“ What did I tell you?” (utterance 246)	“ Betul tidak kataku” (utterance 246)	Established equivalence
24 7	“ You’ve still lost the bet, smarty” (utterance 247)	“ Jahat! Ngaku kalah saja, obelix!” (utterance 247)	Established equivalence
24 8	“ Very kind of you!” (utterance 248)	“ Kalian memang baik hati!” (utterance 248)	Established equivalence
24 9	“ Shall we get him back?” (utterance 249)	“ Dikejar nggak enaknya?” (utterance 249)	Discursive creation
25 0	“ There’s no need, we’ll find it ourselves quite easily.” (utterance 250)	“ Allaa.. nggak usah! Paling-paling nanti ketangkap lagi!” (utterance 250)	Discursive creation
25 1	“ I can’t see a thing and it’s raining” (utterance 251)	“ Wah! Gelapnya! Hujan lagi!” (utterance 251)	Established equivalence
25 2	“ You’re right, Obelix. I’m completely lost! Let’s shelter here.” (utterance 252)	“ Kita sudah kehilangan arah! Lebih baik berteduh disini.” (utterance 252)	Established equivalence
25 3	“ The rains stopping and the moon coming out.” (utterance 253)	“ Habis hujan, terbitlah bulan” (utterance 253)	Established equivalence
25 4	“ Yes, but we’re lost” (utterance 254)	“ Betul! Tapi kita tersesat!” (utterance 254)	Established equivalence
25 5	“ I’m starting to wonder whether we shall ever find that dolmen” (utterance 255)	“ Aku jadi ragu apakah batu dolmennya bisa kita temukan?” (utterance 255)	Modulation
25 6	“ Poor Metallugrix! We’ll never be able to rescue him now!”	“ Byuuuh..byuhh.byuhh, Chludurix, malang benar nasibmu! Kami tak dapat	Established equivalence

	(utterance 256)	menyelamatkanmu,,uhuk..uhuk!” (utterance 256)	
25 7	“ Wait a minute! What’s this is?” (utterance 257)	“ eee,,tunggu” (utterance 257)	Reduction
25 8	“ Sniff!” (utterance 258)	“ ihik..ihik..” (utterance 258)	Substitution
25 9	“ It’s the dolmen, Obelix, we’ve found it!” (utterance 259)	“ Ini dolmennya Obelix! Lihat kita berhasil menemukannya!” (utterance 259)	Amplification
26 0	“ This is it! Look! The big Oak tree!” (utterance 260)	“ Betul! Lihat disana itu,,pohon Ara raksasa..” (utterance 260)	Amplification
26 1	“ Metallugrix is rescued! We’ve rescued Metallugrix” (utterance 261)	“ Chkaturix dapat diselamatkan! Horeee!..” (utterance 261)	Literal translation
26 2	“ Now, what do we do, Asterix?” (utterance 262)	“Sekarang apa yang akan kita lakukan?” (utterance 262)	Literal
26 3	“ This dolmen is a rendezvous for sickle-traffickers. We’re going to lie in wait and watch” (utterance 263)	“ Ditempat ini bandit dan penyelundup saling bertemu lebih baik kita bersembunyi dulu” (utterance 263)	Established equivalence
26 4	“ Wake up Obelix, someone’s coming” (utterance 264)	“ Bangun Obelix, ada orang datang” (utterance 264)	Literal
26 5	“ It’s chhonogarlix, shall we get him?” (utterance 265)	“ Itu Chlanamlorotix, yuk turun” (utterance 265)	Discursive creation
26 6	“ No, Obelix quite!” (utterance 266)	“ ssh,,tunggu dulu Obelix” (utterance 266)	Established equivalence
26 7	“ Why don’t we get him?” (utterance 267)	“ Apa alasannya coba?” (utterance 267)	Discursive creation
26 8	“ sshh..Obelix!” (utterance 268)	“ pssst!” (utterance 268)	Substitution
26 9	“ If you don’t explain, I’m going to get him, and then I’m going to sulk” (utterance 269)	“ Kalau psst,,psst terus! aku turun! Biarin! Aku ngambek” (utterance 269)	Discursive creation
27 0	“ I want to know where he’s going, Obelix, now shut up! Let’s watch him” (utterance 270)	“ Soalnya aku mau lihat kemana dia pergi, sekarang diamlah! Kita awasi dia” (utterance 270)	Modulation
27 1	“ He’s disappeared” (utterance 271)	“ Dia hilang! Musnah!” (utterance 271)	Amplification

27 2	“ It’s your fault Obelix, you stopped me watching him!” (utterance 272)	“ Ah, kau sih Obelix! Kau menghalangi pandangan mataku” (utterance 272)	Established equivalence
27 3	“ You should have let me get him!” (utterance 273)	“ Coba tadi aku boleh turun” (utterance 273)	Discursive creation
27 4	“ These footprints lead nowhere,,” (utterance 274)	“ Aneh! jejaknya berhenti disini” (utterance 274)	Literal translation technique
27 5	“ Perhaps there’s some sort of trapdoor” (utterance 275)	“ Mungkin ada jalan keluar” (utterance 275)	Established equivalence
27 6	“ I’ll have a look” (utterance 276)	“ Biar aku yang cari” (utterance 276)	Literal translation technique
27 7	“ I’ve found it” (utterance 277)	“ Ketemu Asterix!” (utterance 277)	Modulation
27 8	“ Wait for me Obelix, I just take a swig of magic potion” (utterance 278)	“ Tunggu Obelix, aku minum jamu manjur, sebentar” (utterance 278)	Established equivalence
27 9	“ ..And here I come” (utterance 279)	“ Tunggu,,” (utterance 279)	Discursive creation
28 0	“ Shall we take the subway?” (utterance 280)	“ Kita masuk kesana yuk” (utterance 280)	Discursive creation
28 1	“ Let’s do that” (utterance 281)	“ yuk” (utterance 281)	Discursive creation
28 2	“ There’s a light down there” (utterance 282)	“ Ada cahaya, lihat” (utterance 282)	Established equivalence
28 3	“ May the sky fall on my head! Golden sickle! Thousand of golden sickle” (utterance 283)	“ Biarlah langit menimpa kepalaku,,oh! Sabit emas!,,jumlahnya tak terhitung, ribuan..” (utterance 283)	Established equivalence
28 4	“ I’d even say dozen of golden sickle” (utterance 284)	“ Menurut pendapatku jumlahnya puluhan” (utterance 284)	Amplification
28 5	“ Interested in our sickle depot,ehh” (utterance 285)	“ Tertarik pada simpanan kami?” (utterance 285)	Literal translation technique
28 6	“ Seize them!” (utterance 286)	“ Tangkap mereka!” (utterance 286)	Literal translation technique
28 7	“ That’s right seize us” (utterance 287)	“ Betul tangkaplah kami” (utterance 287)	Literal translation technique
28	“	“ Betul! Betul!	Substitution

8	goody,,goody,,gumdrops ”(utterance 288)	Ayo..cepattt...” (utterance 288)	
28 9	“ Get them Obelix” (utterance 289)	“ Ayooo..Obelix” (utterance 289)	Discursive creation
29 0	“ You bet I will, Asterix” (utterance 290)	“ Ayoo juga Asterix” (utterance 290)	Discursive creation
29 1	“ Are there any left Asterix?” (utterance 291)	“ Masih ada yang tersisa,Asterix?” (utterance 291)	Literal translation technique
29 2	“ No Obelix you’re just finishing of the last one” (utterance 292)	“ Tidak Obelix! Ini ransommu yang terakhir!” (utterance 292)	Literal
29 3	“ Let’s get out of here and warn the boss” (utterance 293)	“ Ayooo, cepat lari! Kita lapor pak bos.” (utterance 293)	Established equivalence
29 4	“ Obelix, I’m a bit worried I can’t find Navistrix!” (utterance 294)	“ Tetapi Obelix! Dimana chemukphudix, aku khawatir” (utterance 294)	Established equivalence
29 5	“ He can’t have come to any harm, he was here just now” (utterance 295)	“ Padahal dia ada disini tadi!” (utterance 295)	Discursive creation
29 6	“ Anyway I got Chlovogarlix” (utterance 296)	“ Tapi yang jelas, Chlanamorotix sudah terpegang” (utterance 296)	Modulation
29 7	“ That’s something” (utterance 297)	“ Ini lagi! Bikin mules” (utterance 297)	Discursive creation
29 8	“ You lot hop it! We won’t need you anymore” (utterance 298)	“ Ayo yang lain pergi saja! Bikin kotor saja disini” (utterance 298)	Discursive creation
29 9	“ What happened? Would someone please enlighten me?” (utterance 299)	“ Tapi apa yang sebenarnya telah terjadi disini?” (utterance 299)	Reduction
30 0	“ Not you, you’ve got some talking to do” (utterance 300)	“ Eeitt,,dilarang pergi,,kamu masih harus bicara” (utterance 300)	Discursive creation
30 1	“ I will tell you nothing!” (utterance 301)	“ Kututup mulutku rapat-rapat” (utterance 301)	Established equivalence
30 2	“ Right! Off you go Obelix” (utterance 302)	“ Baik, ayo Obelix!” (utterance 302)	Discursive creation
30 3	“ I’ll tell you everything!” (utterance 303)	“ Akan ku katakan semuanya” (utterance 303)	Literal
30	“ I don’t know a great	“ Sebenarnya aku tidak tahu	Literal

4	deal. This is just an underground store for the sickles. Metallugrix made them, and Navistrix used to bring them here” (utterance 304)	apa-apa,,,di ruang bawah tanah ini sabit emas chluturix disimpan, Cheupendix yang mengangkutnya ke mari.” (utterance 304)	translation technique
30 5	“ My cousin Metallugrix, where’s Metallugrix?” (utterance 305)	“ Sepupuku Chluturix dimana.hah?” (utterance 305)	Literal translation technique
30 6	“ The big boss is keeping him prisoner!” (utterance 306)	“ Ditahan pak bos” (utterance 306)	Established equivalence
30 7	“ So Navishtrix isn’t the big boss?” (utterance 307)	“ Pemimpin gang bukan Chemuphendix?” (utterance 307)	Modulation
30 8	“ No, but Navishtrix is the only one who knows his identity. By Toutatis may the sky fall on my head if I tell a lie” (utterance 308)	“ Bukan! Tetapi Cuma dia sendiri yang kenal pentolan komplotan. Demi Toutatis biarlah langit menimpaku, kalau aku bohong” (utterance 308)	Literal translation technique
30 9	“ Let’s go and try to find this big boss! (utterance 309)	“ Ayo kita cari bos Ghemuphendix” (utterance 309)	Modulation
31 0	“ Right!” (utterance 310)	“ Yuk” (utterance 310)	Variation technique
31 1	“ What about me? What are you going to do with me?” (utterance 311)	“ Aku mau di apakan?” (utterance 311)	Reduction
31 2	“ You stay here to look after the sickles. They belong to Metallugrix” (utterance 312)	“ Kau tetap tinggal disini menjaga sabit emas, ingat! Pemiliknya Chluturix” (utterance 312)	Literal translation technique
31 3	“ Of, course with pleasure!” (utterance 313)	“ Baik, dengan senang hati” (utterance 313)	Literal translation technique
31 4	“ This stone over the trapdoor will help our friend Chlovogarlix overcome temptation” (utterance 314)	“ Btau besar ini pasti dapat membantu, Chlanmotorix untuk menenangkan diri dari godaan..” (utterance 314)	Literal translation technique
31 5	“ He does know some nasty swear words” (utterance 315)	“ wah omongannya jorok ya” (utterance 315)	Variation technique
31 6	“ Let’s get back to Lutetia quickly and try to	“ Kita cepat kembali lagi ke Lutetia, Ghemukphendix	Literal translation

	find Navisatrix! He can lead us to traffickers' boss" (utterance 316)	harus di cari. Dialah yang harus mengantar kita ke pentolan komplotan" (utterance 316)	technique
31 7	" Who'll buy my lettuce? Lovely Lutetia lettuce!" (utterance 317)	" Mari bu, sayurnya segar..! renyah!" (utterance 317)	Discursive creation
31 8	" You know Asterix, I think It's market day today" (utterance 318)	" Lagi hari pasaran nih ceritanya!" (utterance 318)	Discursive creation
31 9	" I want a steak please!" (utterance 319)	" Tolong minta dagingnya!" (utterance 319)	Discursive creation
32 0	" This is very good meat.." (utterance 320)	" Has dalam" (utterance 320)	Discursive creation
32 1	" Obelix, look there he is!" (utterance 321)	" Obelix lihat itu makhluknya" (utterance 321)	Literal translation technique
32 2	" There he is running that way!" (utterance 322)	" Dia lari kesana" (utterance 322)	Literal translation technique
32 3	" Which way did he go?" (utterance 323)	" Lewat mana dia, ya? (utterance 323)	Literal translation technique
32 4	" What's all that commotion?" (utterance 324)	" Ada apa kok rame-rame? (utterance 324)	Established equivalence
32 5	" I could say the same thing, roman!" (utterance 325)	" Aku juga mau bilang begitu!" (utterance 325)	Established equivalence
32 6	" Look here, be reasonable.." (utterance 326)	" Tenang-tenang! Pake otak dikit dong" (utterance 326)	Discursive creation
32 7	" No, Obelix. I'm sure we shall be able to explain everything" (utterance 327)	" Sabar tahan diri, nanti kita akan tahu pemecahannya" (utterance 327)	Discursive creation
32 8	" What about my prime steak? Who's going to pay for my prime steak" (utterance 328)	" Dagingku! Mana dagingku,,siapa yang akan bayar daging has dalamku?" (utterance 328)	Established equivalence
32 9	" Listen, Roman we can explain everything.." (utterance 329)	" Dengar akan kujelaskan" (utterance 329)	Reduction
33 0	" I'll show you what I'm going to do about your prime" (utterance 330)	" Mau lihat apa yang akan kulakukan gara-gara daging has dalammu itu?" (utterance 330)	Variation technique

		330)	
33 1	“ Did you catch the thief?” (utterance 331)	“ Malingnya ketemu?” (utterance 331)	Modulation
33 2	“ No, give me a nice steak!” (utterance 332)	“ Ais! Diam! Iriskan sedikit has dalam buat kompres” (utterance 332)	Discursive creation
33 3	“ Are we just going quietly?” (utterance 333)	“ Mosok kita Cuma diam saja sih?” (utterance 333)	Established equivalence
33 4	“ I think I’ve made a mistake we’ll have to escape” (utterance 334)	“ Perkiraanku meleset! Nanti kita melarikan diri saja.” (utterance 334)	Established equivalence
33 5	“ Silence” (utterance 335)	“ Diamm” (utterance 335)	Literal translation technique
33 6	“ we’ll put the fat one in here” (utterance 336)	“ Yang montok disini..” (utterance 336)	Established equivalence
33 7	“ See you in a minute, Asterix” (utterance 337)	“ Sampai ketemu lagi Asterix” (utterance 337)	Established equivalence
33 8	“ I’ll give you the go ahead, Obelix” (utterance 338)	“ Nanti kuberi aba-aba,Obelix” (utterance 338)	Discursive creation
33 9	“ Hullo, you still here?” (utterance 339)	“ Lho kok masi disini?” (utterance 339)	Literal translation technique
34 0	“ Yes...I did hicc...get out, but they put me back inside!” (utterance 340)	“ Aku sebenarnya sudah keluar..hic..tetapi mereka membawaku masuk kembali ke sini.” (utterance 340)	Literal translation technique
34 1	“ Listen „get this gourd out of my belt and give me a drop to drink” (utterance 341)	“ Tolong ambilkan botol dipinggangku ini, bantu aku meminumnya.” (utterance 341)	Discursive creation
34 2	“something..hiccc!...something to drink. Is it good?” (utterance 342)	“ Hic,,hic,bisa diminum?..enak?” (utterance 342)	Amplification
34 3	“ Hurry up! By Toutatis you inebriated overflowing amphora!” (utterance 343)	“ Demi Toutatis, cepetan dogol” (utterance 343)	Established equivalence
34 4	“ Are you going to get this gourd for me?!!!” (utterance 344)	“ Ayo, cepat ambilkan botolku!” (utterance 344)	Established equivalence
34 5	“ No, you’re not very kind...I’m sulking” (utterance 345)	“ Ogah ah..hic..hic.. hbis kamu jahat sih,,” (utterance 345)	Established equivalence

34 6	“ Listen...It’s very good stuff, and you can have a drop yourself” (utterance 346)	“ Nggak deh minuman ini rasanya enak,,kau boleh coba sedikit” (utterance 346)	Discursive creation
34 7	“ In that case, all right” (utterance 347)	“ Gitu dong, sini ku tolong” (utterance 347)	Discursive creation
34 8	“ It’s got a funny taste..” (utterance 348)	“ Brrr...rasanya aneh!” (utterance 348)	Established equivalence
34 9	“ Shut up” (utterance 349)	“ SSTtt...diam” (utterance 349)	Substitution
35 0	“ I’m coming Asterix” (utterance 350)	“ Yuk,juga.” (utterance 350)	Discursive creation
35 1	“ You coming, Obelix” (utterance 351)	“ Yuk Obelix” (utterance 351)	Discursive creation
35 2	“ Will you shut up?” (utterance 352)	“ Tutup mulutmu” (utterance 352)	Variation thechnique
35 3	“ Are you going to shut up?” (utterance 353)	“ Mau diam gak sich?” (utterance 353)	Literal translation technique
35 4	“ Quit” (utterance 354)	“ Apaan thu” (utterance 354)	Compensation
35 5	“ It had happen. Here they come!” (utterance 355)	“ Itu yang kami tunggu” (utterance 355)	Established equivalence
35 6	“ goody” (utterance 356)	“ Assiikkk” (utterance 356)	Substitution
35 7	“ Fortunately, I’ve just ha some magic potion, I’m feeling very fit!” (utterance 357)	“ Untung aku baru saja minum jamu manjur,,sehat... kuat..berenergi,,” (utterance 357)	Amplification
35 8	“ My self, I feel a little weak..it’s the lack of food,,” (utterance 358)	“ Ck! Aku justru lemas nih, kurang makan” (utterance 358)	Established equivalence
35 9	“ Help” (utterance 359)	“ Tobat..tobat...tolong” (utterance 359)	Substitution
36 0	“ Oh, no! that’s enough. Let’s get out of here!” (utterance 360)	“ Sudah yuk, cukup!” (utterance 360)	Established equivalence
36 1	“ wouldn’t you like me to finish off this cohort first” (utterance 361)	“ Yang itu belum” (utterance 361)	Discursive creation
36 2	“ We ‘ve got other thing to do, Obelix, we must find Navisthrix” (utterance 362)	“ Bukan itu saja tugas kita! Ghemukphendix belum kita temukan!” (utterance 362)	Discursive creation

36 3	“ Uproar” (utterance 363)	“ Ada huru-hara ya?” (utterance 363)	Amplification
36 4	“ I’m thirsty,,hic...that stuff I drank left me feeling thirsty,,” (utterance 364)	“ Wah,,haus rasanya,,hik,,minumannya bikin mual” (utterance 364)	Established equivalence
36 5	“ Stop that man” (utterance 365)	“ Tangkap kadal mabuk itu!” (utterance 365)	Discursive creation
36 6	“ Just let me out! I’m going to have a beer,,and then..hic..I’ll be back” (utterance 366)	“ Aku mau keluar sebentar..hic..! mencari bir..hic..hik..nanti aku kembali lagi ke sini!” (utterance 366)	Literal
36 7	“ Where on earth is the way out?” (utterance 367)	“ Dimana pintu keluarnya” (utterance 367)	Established equivalence
36 8	“ Halt” (utterance 368)	“ Berhenti!” (utterance 368)	Literal translation technique
36 9	“ You can’t go in there! Perfect surplus dairiproduct is in there!” (utterance 369)	“ Dilarang masuk! Disini ruang kerja pak walikota makan teruss” (utterance 369)	Established equivalence
37 0	“ Good! We’ve got a word or to say to the perfect!” (utterance 370)	“ Kebetulan aku pengen bicara” (utterance 370)	Established equivalence
37 1	“ You talk too much Navisatrix. You bore me” (utterance 371)	“ Kau terlalu banyak mulut, ghemuphendix bikin jengkel!” (utterance 371)	Established equivalence
37 2	“ There they are!!!” (utterance 372)	“ Itu mereka” (utterance 372)	Literal
37 3	“ Excuse us, O dairiproduct. This gauls will be punished for their efferontery in daring to disturb you!” (utterance 373)	“ Maafkan kami makan terus! Galia gila ini telah berani mengganggu...mereka harus di hukum atas kekurangajaran mereka!” (utterance 373)	Established equivalence
37 4	“ Hear.hear” (utterance 374)	“ Bagus!,,bagus! (utterance 374)	Variation thechnique
37 5	“ Your perfect is a bandit! He’s the boss of the golden sickle traffickers” (utterance 375)	“ Walikota kalian itu bandit besar! Bandot. Dialah pentolan komplotan penyelundup sabit emas..” (utterance 375)	Established equivalence
37 6	“ Rubbish! You’ll pay for your insolence gaul!”	“ Kamu sadar apa yang kamu ucapkan?” (utterance 376)	Discursive creation

	(utterance 376)		
37 7	“ Here, we go again!” (utterance 377)	“ Yuk mulia” (utterance 377)	Discursive creation
37 8	“ Just try it” (utterance 378)	“ Coba-coba dikit dulu” (utterance 378)	Amplification
37 9	“ Leave him alone, that man is telling the truth..I’m indeed the boss of the golden sickle traffickers” (utterance 379)	“ Biarkan mereka! Apa yang dikatakan galia itu benar. Aku memang pemimpin komplotan” (utterance 379)	Established equivalence
38 0	“ Just a parsing fancy. I did it for a bit of fun. I’m so bored!” (utterance 380)	“ Soalnya aku butuh hiburan. Hidup rasanya membosankan” (utterance 380)	Discursive creation
38 1	“ I did it for money as well,,money is one of the only things that still interests me,,” (utterance 381)	“ Apalagi karna aku menyukai emas. Emas satu- satunya barang yag masih mampu membuat hidupku bergairah” (utterance 381)	Discursive creation
38 2	“ Is this any moment to speak latin and stuff your self?” (utterance 382)	“ Sudah bukan lagi saatnya untuk menambah isi perutmu rakus!” (utterance 382)	Discursive creation
38 3	“ What about Metallugrix, where is he?” (utterance 383)	“ Dimana chlaturix,hah?” utterance 383)	Discursive creation
38 4	“ Yes, where’s my dear little cousin?” (utterance 385)	“ Ya, dimana sepupuku itu? (utterance 385)	Literal translation technique
38 5	“ If you mean the sickle manufacturer I had arrested, his keeping cool in the cellar” (utterance 386)	“ Pengrajin sabit emas itu maksudmu? Di ruang bawah tanah” (utterance 386)	Established equivalence
38 6	“ Are you sure you don’t want any chicken Navisthrix?” (utterance 387)	“ Kamu benar-benar tidak mau makan ayam panggang, Ghemuphendix?” (utterance 387)	Literal translation technique
38 7	“ I’m your cousin Obelix” (utterance 388)	“ aku Obelix sepupumu” (utterance 388)	Literal translation technique
38 8	“ Pleased to meet you” (utterance 389)	“ ohhh! Aku benar-benar gembira” (utterance 389)	Discursive creation
38 9	“ And this is my friend, Asterix” (utterance 390)	“ Ini temanku, Asterix.” (utterance 390)	Literal translation technique

390	“ Delighted I’m sure” (utterance 391)	“ Hai” (utterance 391)	Substitution
391	“ ER...are you prisoner too. Or you come to set me free” (utterance 392)	“ Kau juga tahanan atau dewa penyelamatku?” (utterance 392)	Established equivalence
392	“ You’re free Metallugrix! Free” (utterance 393)	“ Kau bebas Chludurix, merdeka..” (utterance 393)	Literal translation technique
393	“ Remove this chains and put chains on these two!” (utterance 394)	“ Lepaskan rantai orang itu dan ikat kedua orang itu” (utterance 394)	Established equivalence
394	“ A bit of fun at last! When Caesar knows I’ve gone to the bad he’ll be furious! He’ll condemn us to row in his galleys, or better still, to be eaten by the lions in the circus. We’re going to have a few laugh,,” (utterance 395)	“ Hei! Hei! Akhirnya ada hiburan sedikit..kalau nanti Caesar tahu, dia pasti marah besar „kita pasti kan dihukum, dijadikan pendayung kepalanya, kalau tidak kita pasti akan jadi mangsa singa, lucu kan!” (utterance 395)	Established equivalence
395	“ If you call that a few laugh” (utterance 396)	“ Huh! Gila apanya yang lucu!?” (utterance 396)	Discursive creation
396	“ I know where your other sickles are, Metallugrix. Under a dolmen in the forest. Let’s go and get them straight away “ (utterance 397)	“ Aku tahu dimana sabit emasmu disimpan Chludurix, di bawah dolmen, dihutan yuk kita ambil!” (utterance 397)	Literal
397	“ You can put me down, now cousin Obelix” (utterance 398)	“ Aku boleh turun gak, Obelix sepupuku?” (utterance 398)	Established equivalence
398	“ Poor old Chhovogarlix, he ran away as if Toutatis himself were after him!” (utterance 399)	“ kasian juga ya si Chlanamorotic, larinya secepat kilat kayak dikejar Toutatis” (utterance 399)	Discursive creation
399	“ Come on in, we’ll celebrate that..” (utterance 400)	“ Yuk mampir kerumahku, kita rayakan pertemuan ini..” (utterance 400)	Established equivalence
400	“ What a good appetite you’ve got cousin Obelix,,” (utterance 401)	“ Nafsu makanmu besar sekali ya obelix” (utterance 401)	Established equivalence
401	“ We haven’t completed our mission yet, Metallugrix, we came to	“ Oh ya, maksud kami kesini sebenarnya ingin membeli sabit untuk dukun kami”	Established equivalence

	buy a golden sickle from you, for our druid,," (utterance 402)	(utterance 402)	
40 2	" I'll give you this one,,the finest of them all" (utterance 403)	" Nih! Ambillah! Ini yang terbaik yang terbaik dari semua sabit yang kumiliki" (utterance 403)	Amplification
40 3	" But we want to pay" (utterance 404)	" Tapi kami ingin membelinya" (utterance 404)	Established equivalence
40 4	" No! No! I owe you so much! I wouldn't here of it" (utterance 405)	" Tidak kalian sudah berbuat banyak untukku, aku berhutang budi.." (utterance 405)	Discursive creation
40 5	" Well in that case" (utterance 406)	" Kalau begitu apa boleh buat.." (utterance 406)	Discursive creation
40 6	" I've brought you a little present too, Metallugrix!" (utterance 407)	" Oh ya aku bawa oleh-oleh kecil untukmu, Chludurix" (utterance 407)	Literal translation technique
40 7	" It's a menhir, you can put it anywhere you like" (utterance 408)	" Batu menhir itu,,sekehendakmu mau kamu taruh dimana.." (utterance 408)	Literal translation technique
40 8	" Now we must get back to our village. The druid is waiting for his sickle" (utterance 409)	" Sekarang kita harus pulang ke desa, Pak dukun pasti sudh menunggu sabitnya! (utterance 409)	Literal
40 9	" Good cousin Metallugrix, come and see us soon!" (utterance 410)	" Selamat tinggal Chludurix, sampai ketemu lagi." (utterance 410)	Established equivalence
41 0	" Thanks for everything! I don't know how I can repay you" (utterance 411)	" Terimakasih untuk segala-galanya ya!" (utterance 411)	Substitution
41 1	" Don't be silly it was nothing" (utterance 412)	" Jangan dipikirkan, lupakan saja" (utterance 412)	Established equivalence
41 2	" I tell you the sky has fallen on our heads!" (utterance 413)	" Langit telah runtuh menimpa kepala kita..." (utterance 413)	Established equivalence
41 3	" Look Obelix! There's our village!" (utterance 414)	" kita sudah sampai Obelix." (utterance 414)	Discursive creation
41 4	" Great" (utterance 415)	" Asiik!" (utterance 415)	Substitution
41	" Come on everyone!	" Tuh lihat ! cepat kemari,	Established

5	Asterix and Obelix are back!” (utterance 416)	Asterix dan Obelix sudah pulang” (utterance 416)	equivalence
41 6	“ They’ll be able to tell us what being worn in Lutetia this season!” (utterance 417)	“ Mereka pasti bercerita apa yang lagi mode di Lutetia..” (utterance 417)	Established equivalence
41 7	“ Welcome back, brave warriors!” (utterance 418)	“ Selamat datang prajurit-prajurit yang gagah berani.” (utterance 418)	Amplification
41 8	“ I will now compose an ode for this glorious occasion!” (utterance 419)	“ Aku akan menyiapkan lagu kepahlawanan untuk upacara nanti..” (utterance 419)	Discursive creation
41 9	“ Just you try it” (utterance 420)	“ Coba saja kalau berani” (utterance 420)	Amplification
42 0	“ Here is your golden sickle our druid Getafix!” (utterance 421)	“ Ini sabit emasnya pak dukun.” (utterance 421)	Literal translation technique
42 1	“ Thank you my friend. I knew you wouldn’t fail me!” (utterance 422)	“ Terimakasih! Aku tahu kalian pasti berhasil” (utterance 422)	Established equivalence
42 2	“ That’s funny our bard cacofonix haven’t turned up to sing us one of his odes! (utterance 423)	“ Aneh! Anssurancetoric tidak hadir bersama kita disini,ya!” (utterance 423)	Discursive creation